

The Inland Printer



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INLAND PRINTER 1904

VOL. 34

JANUARY 1905

NO. 4

Henry Lindenmeyr & Sons

Our Revised Price Lists No. 8 and No. 9

~ FOR ~

WRITINGS, LEDGERS AND BONDS

Are now ready. These lines are shown in
the Red and Blue Books mailed on request

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York



A PEERLESS ASSORTMENT OF

RULED HEADINGS

White and Colors, with Envelopes
to match, at

PRICES CONVINCINGLY LOW

Made up in a Sample Book which
will be sent, express prepaid, upon
receipt of One Dollar, credited on
first order of Ten Dollars and upward

UNION CARD & CO.
27 Beekman Street, New York

New Price List—Free

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.



Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing,
Holyoke, Mass., U. S. A.

- "Valley Paper Co. No. 1 Bond 1905"
No. 1 Bond Regular List
- "Commercial Bond 1905"
One-half Regular List
- "Valley Library Linen"
For High-grade Papeteries
- "Valley Paper Co. Linen Ledger 1905"
A Strictly No. 1 Ledger
- "Commercial Linen Ledger"
"Our Ledger" } Lead all the
No. 2 Ledgers
- "French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
- "Old English Linen and Bond"
Standard for Fine Commercial Work
- "Congress Linen and Bond"
The best low-priced Linen and Bond made
- "Old Valley Mills 1905"
Extra-superfine
- "Valley Paper Co. Superfine"
As good as the best
- "Valley Forge" Flats
Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repousse

Made in three styles, in twenty-four colors, in 21 x 33,
60 and 80 lb. These papers are made only by ourselves
and show very attractive two-color effects, making them
unique for Advertising Announcements, Booklet Covers,
Fancy Stationery and similar uses : : : : : :

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS
In fifteen colors, 21 x 33, 60 and 80 lb.

ONION SKIN BOND
In Folio, Royal and Double Cap

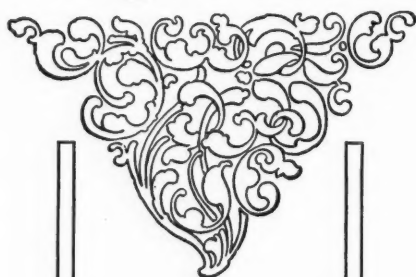
HALF-TONE WRITING
In 17 x 22, 19 x 24 and 17 x 28

Keith Paper Co.

TURNERS FALLS - MASSACHUSETTS



The SIMPLEX One-Man Type Setter



**COSTS
\$300**



LET US TELL YOU
ALL ABOUT IT

The Unitype Company
148-156 Sands St., Brooklyn, N. Y.

200 Monroe Street
Chicago

410 Sansome Street
San Francisco

IF a publisher installs a Simplex machine, paying \$300 down, the balance being paid out of what the machine saves each month from his pay-roll, then the Simplex has cost him only \$300. Without the Simplex he would have continued to pay out that extra money for hand work, and had nothing to show for it. ¶ Lots of publishers are doing this with the Simplex. Read this letter, for instance:

Greeley, Colo., Sept. 18.

Gentlemen:

I shall make my last payment on the Simplex machine the first of next month. I consider it has paid for itself out of the saving in the pay-roll, had I set the usual amount of type after getting it. As a matter of fact, I have set more than double that I formerly set, and one man three days a week did all my work up to the time of starting the daily edition. With the exception of a single piece which was carelessly damaged, my machine is as good to-day as when it was set up. We are running a five-column folio daily now, and the operator puts in nine hours a day and six days in the week.

Yours truly,

C. H. WOLFE.

¶ Why isn't this a good example to follow? Put some of your pay-roll into your plant, and save money at the same time.





Lundell

"Universal" Motors

CONSTANT AND VARIABLE SPEEDS

Before installing electrical equipment, investigate our new line of "Universal" Motors. The field of their application is unlimited.

NATIONAL ELECTRIC COMPANY

DISTRICT OFFICES
 New York, 135 Broadway
 Philadelphia, 1509 Land Title Building
 Pittsburg, A. W. Wyckoff & Co.
 Chicago, Old Colony Building
 Boston and Cincinnati

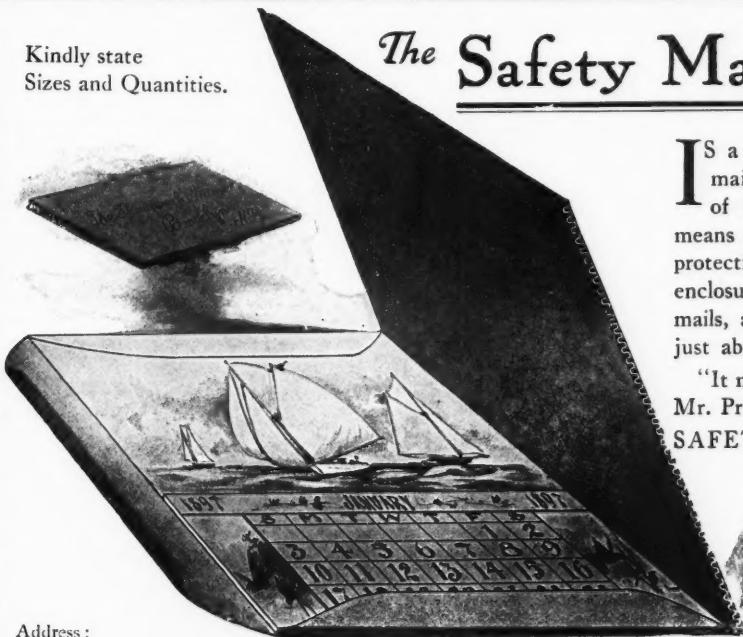
MILWAUKEE
 U. S. A.

SALES OFFICES
 Cleveland, Barton Stevensen & Co.
 Detroit, Miller Seldon Electric Co.
 Denver, Hendrie & Bolthoff Mfg. & Supply Co.
 Seattle } Kilbourne & Clark Co.
 San Francisco }

OF CORRUGATED PAPER AND CORRUGATED PAPER

Kindly state
 Sizes and Quantities.

The Safety Mailing Card



IS a light, cheap and convenient mailing device. It is the result of years of experience, and it means to the consumer, adequate protection for his calendar, or similar enclosure while going through the mails, and cuts down his stamp bill just about half.

"It means a good deal to you also, Mr. Printer." By selling the SAFETY MAILING CARD to your customer you are adding an extra profit to the job without any effort on your part.

Samples and prices on application.

Address:

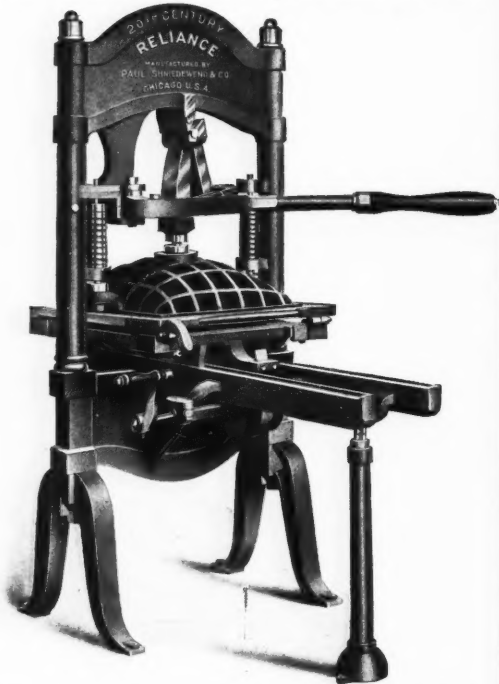
The Thompson & Norris Company 12 Prince Street
 Brooklyn, New York

EXPRESS BOXES, ETC. EXCELLENT FACILITIES FOR PROMPT AND

SPECIALTIES
BOTTLE PACKING.

EFFICIENT SERVICE

The 20th Century RELIANCE



PAUL SHNIEDEWEND & CO., Chicago, U. S. A.
Sold by KLIMSCH & CO., Frankfort, a. M., and A. W. PENROSE & CO., London.

FIGURE IT OUT!!

Do you give out your Wire Stitching? If so, then write for particulars and prices of the



BREHMER WIRE STITCHER

Then figure it out and see what you could save.

Made in Thirty-six Styles. 25,000 in Use.

CHAS. BECK PAPER CO. Ltd.
609 Chestnut Street, PHILADELPHIA, PA.

TRY A SIMONDS

SIMONDS KNIVES ARE THE BEST

72 YEARS MAKERS OF KNIVES

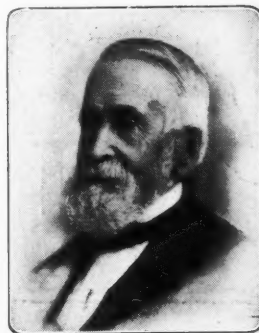
SIMONDS MANUFACTURING CO.

BRANCH HOUSES.	FITCHBURG. MASS.	SEATTLE. WASH.
NEW YORK CITY.	CHICAGO. ILL.	PORTLAND. ORE.
NEW ORLEANS. LA.		SAN FRANCISCO.

ESTABLISHED IN 1830



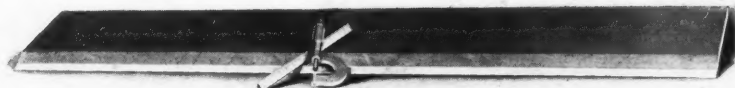
ANY way you
look at it, and
all around, it is



LORING COES

"Micro-Ground."

and no matter what its size,
"Micro-Ground." is **BEST!**



Temper, Finish, Material, Packing,
Cutting Qualities—*Everything*;

Coes' Knife is BEST!

Have you had a call from
The Trust salesman?

We are *not* in it
(The Trust).
Ask him why.

The *real* reason is because
we don't make their class
of knife.

Ours ARE Better.

WRITE OUR WAY

Loring Coes & Co. Inc.
Worcester, Mass.

G. V. ALLEN,
10 Warren Street, New York City, and vicinity.
Phone, 3038 Cortlandt.

THE AULT & WIBORG CO.

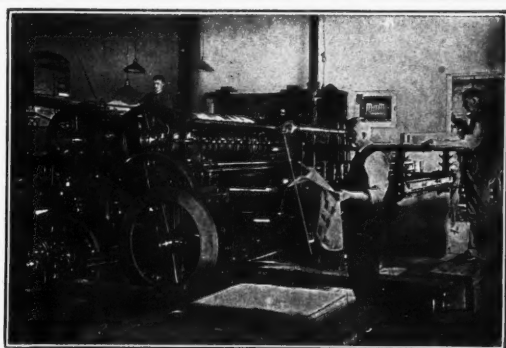
Makers of Letterpress, Steelplate,
Copperplate and Lithographic

Inks

Dry Colors, Varnishes, Oils and Dryers.
Importers of Lithographic Stones,
Supplies and Bronzes.

CINCINNATI, NEW YORK, CHICAGO
ST. LOUIS, TORONTO, LONDON

If your Printing Machinery
is not electrically driven you are not
getting the best results.



Westinghouse Direct Current Motor Driving Double Cylinder Press

Electric Drive

Increases Output
Decreases Costs

Westinghouse Motors

are particularly adapted to the purpose.

Westinghouse Electric & Mfg. Co.

Address nearest Sales Office:

Pittsburg, Pa.

New York, Atlanta, Dallas, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Los Angeles, Minneapolis, New Orleans,
Philadelphia, Pittsburg, St. Louis, Salt Lake City, San Francisco, Syracuse, Seattle, Denver, Mountain Electric Co.

Mexico: G. & O. Braniff & Co., City of Mexico.

For Canada: Canadian Westinghouse Co., Limited, Hamilton, Ontario.

SPECIAL RATES ON CARD INDEX BRISTOL TO PRINTERS AND STATIONERS

WE are advertising to the general public that genuine Macey Index Cards and Supplies can be purchased through responsible Printers and Stationers.

¶ We supply all grades of Index Bristol Board in sheets, cut to standard card sizes or cut for printing and ruling two or more on, which enables you to furnish Macey perfect cards and permits the execution of card orders exactly as the user desires, without any delay in delivery.

¶ Now is your opportunity for taking up the Card Index line which is so rapidly growing in popularity. We can put you on the right basis and make it profitable for you to send us your orders.

¶ Lowest prices consistent with high-grade stock. Prompt service. Send for Catalogue No. S-5 for full information.

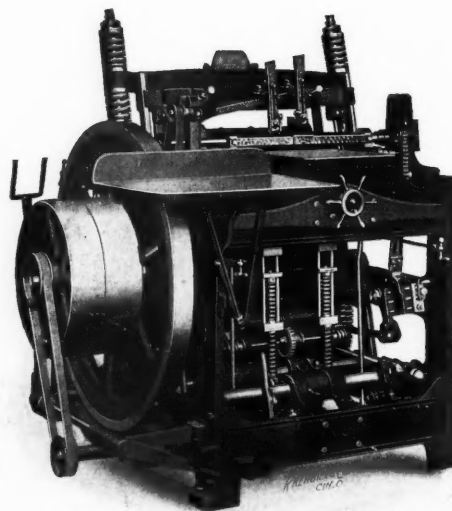
Macey-Wernicke Co. Ltd.
GRAND RAPIDS, MICHIGAN

Formerly THE FRED MACEY CO., Ltd.

Don't "Knock"



USE



Crawley Rounder and Backer

and be an enthusiastic bookbinder and a promoter of all that stands for the advancement of the art.

If you don't know all about the advantages and economies resulting from its use, write or come and see us.

The Crawley Book Machinery Co. Newport, Ky., U. S. A.

ALSO SOLD BY

E. C. Fuller Company, Agents

We also make the Crawley Bundling Press, the best "signature press" ever put on the market.

Over a
Million of Money
in
MONOTYPES

WOOD & NATHAN CO.
Sole Selling Agent
ONE MADISON AVENUE, NEW YORK

HADWEN SWAIN MFG. CO.
Representative for Pacific Coast
SAN FRANCISCO, CAL.

DANIEL C. SHELLEY
Chicago Representative
334 Dearborn St., CHICAGO, ILL.

Over a Million of Money in Monotypes



A NEW YEAR'S GREETING TO THE PRINTERS OF AMERICA

IT is with feelings of gratification that, standing upon the threshold of a new year, we review the comparatively short period that has intervened since the Wood & Nathan Company took hold of the Monotype machine as selling agent.

Our gratification has many phases. We take it that we have not only demonstrated that the printing trade will gladly welcome and employ a machine having the remarkable possibilities which we saw the Monotype to possess, but that we also have demonstrated to an ever increasing number of leading printers the fact that, as regards economy and high quality, the product of that machine is approached by none other so far devised. There is also a third source of gratification in our having

achieved a record hitherto unparalleled in the history of the printing trade by having sold, in so short a space of time, over *One Million Dollars' worth*.

This very noteworthy result has led the directors of the Lanston Monotype Machine Company to arrange to take over the entire manufacture of their machine, appropriating the sum of \$500,000 in cash, which is now being expended, so that the factory of the Monotype in equipment and size shall be second to none in the United States.

In conclusion, we are happy to say that the Monotype has not only fulfilled all of the claims made to us by its builders on behalf of it, but has far exceeded, in its practical workings, the hopes of even the most sanguine member of the Lanston Monotype Machine Company.

Feeling that we have served with great satisfaction not only the interests of the concern whom we represent, but also that of the printing fraternity, it is with enthusiastic confidence as to the future that we extend the season's greetings to our many friends, the printers of America.

January, 1905

HENRY A. WISE WOOD
PAUL NATHAN

Over a
Million of Money
in
MONOTYPES

WOOD & NATHAN CO.
Sole Selling Agent
ONE MADISON AVENUE, NEW YORK

HADWEN SWAIN MFG. CO.
Representative for Pacific Coast
SAN FRANCISCO, CAL.

DANIEL C. SHELLEY
Chicago Representative
334 Dearborn St., CHICAGO, ILL.

Mr. Printer:

If you are striving to create a larger demand for your printing work,

If your customers are willing to be educated to the use of better printing,

If *you* appreciate the value of strong business stationery,

If you would like some aggressive co-operation on our part,

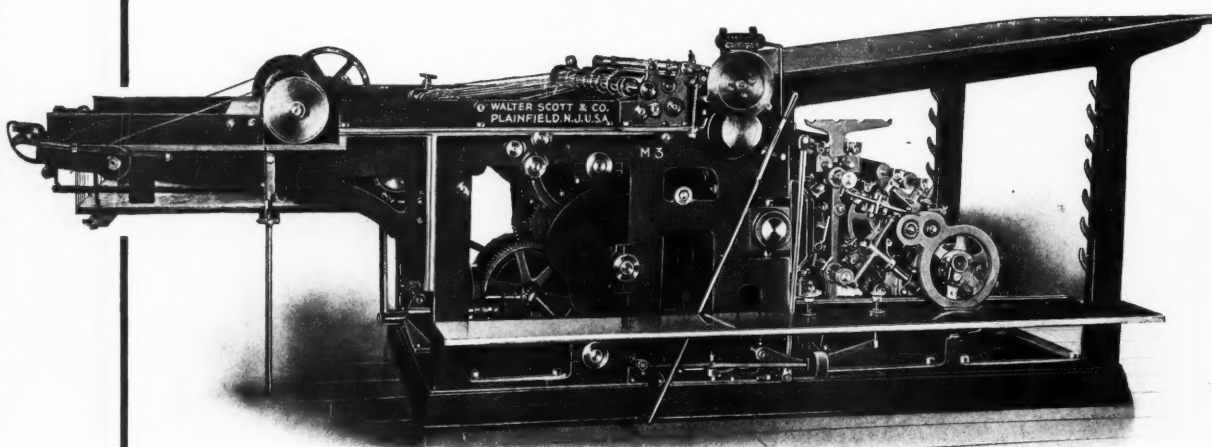
Write us.

Hampshire Paper Company

South Hadley Falls, Mass.

The only paper makers in the world making Bond Papers exclusively.





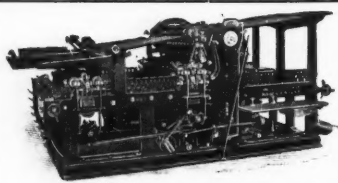
The finest quality of work and
any size sheet can be printed on

**THE SCOTT SHEET-FEED
TWO-REVOLUTION ROTARY
PRINTING MACHINE**

It is the only Rotary Printing
Press that inks the form twice
to each printing and runs at a
speed up to **3000 per Hour**
with Automatic Feeder attached

Send to nearest Office for Prices and further information about this Machine

We manufacture One and Two Color Lithographic, Rotary Aluminum, Two-Revolution, Stop-Cylinder, Flat Bed Perfecting,
All-Size Rotary Web, Rotary Color Presses, and one, two, three or four-tiered Newspaper Machines.



Scott Four-Roller Two-Revolution Press.

Walter Scott & Co.

PLAINFIELD, N. J.

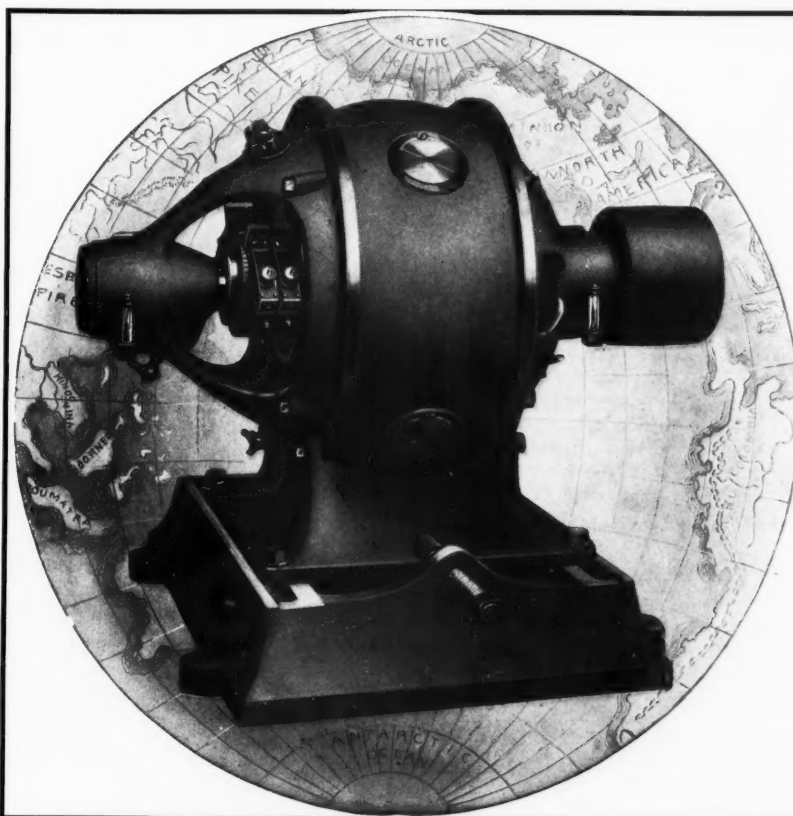
NEW YORK OFFICE, 41 Park Row.
CHICAGO OFFICE, 321 Dearborn St.
ST. LOUIS OFFICE, 319 N. Fourth St.
BOSTON OFFICE, 7 Water St.

CABLE ADDRESS—WALTSCOTT, NEW YORK



Buffalo Printing Ink Works Buffalo, N. Y.

E. F. RYCHEN, Proprietor



JENNEY MOTORS ARE LEADERS

The best equipped printing plants, in nearly every instance, use Jenney motors, which are specially designed to economically operate printing machinery.

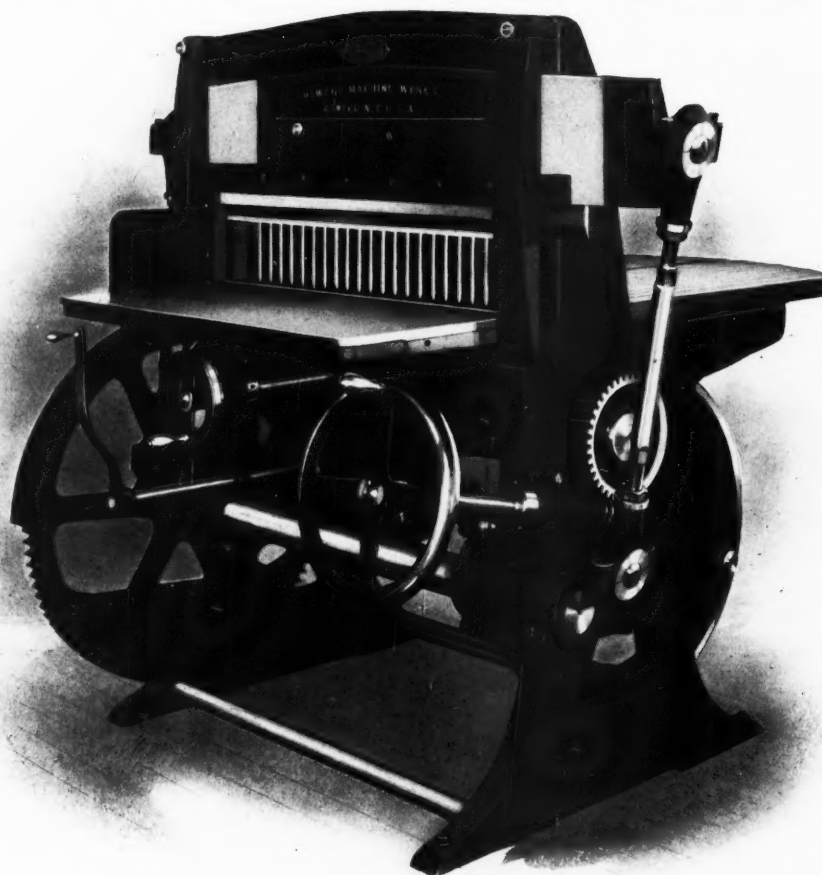
**WE HAVE SPENT YEARS
IN PERFECTING
MOTORS ADAPTED FOR
PRINTERS.**

We will cheerfully send you photos showing our Motors directly attached to your various presses, if you will ask for them. We invite correspondence.

**Jenney Electric Mfg. Co.
INDIANAPOLIS, . . INDIANA**

The BROWN & CARVER

HAND-CLAMP CUTTING MACHINE



Nine Sizes 34, 38, 44, 50, 57, 63, 68, 74, 84 inches.
(Also furnished with treadle to depress clamp.)

THE BROWN & CARVER CUTTER has maintained the highest position in the trade for thirty-four years owing to its perfection of design, improvement in detail and excellence of construction. The latest improved machines have the new easy-balanced clamp. Thirty-four years' hard use has proven that the knife-bar motion on both the BROWN & CARVER HAND-CLAMP and the OSWEGO AUTO is the simplest and the best.

We make nothing but Cutting Machines, and these in sixty sizes and styles, all generally in stock for instant shipment. We have the only factory producing Cutting Machines exclusively, and the only one making a complete line of Cutting Machines. Let us send you a detailed description of a Cutter of any size or style exactly adapted to YOUR needs. This description will state other advantages on OSWEGO-MADE Cutters only, too long to write here.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., PROPRIETOR,
OSWEGO, N. Y.

SELLING AGENTS

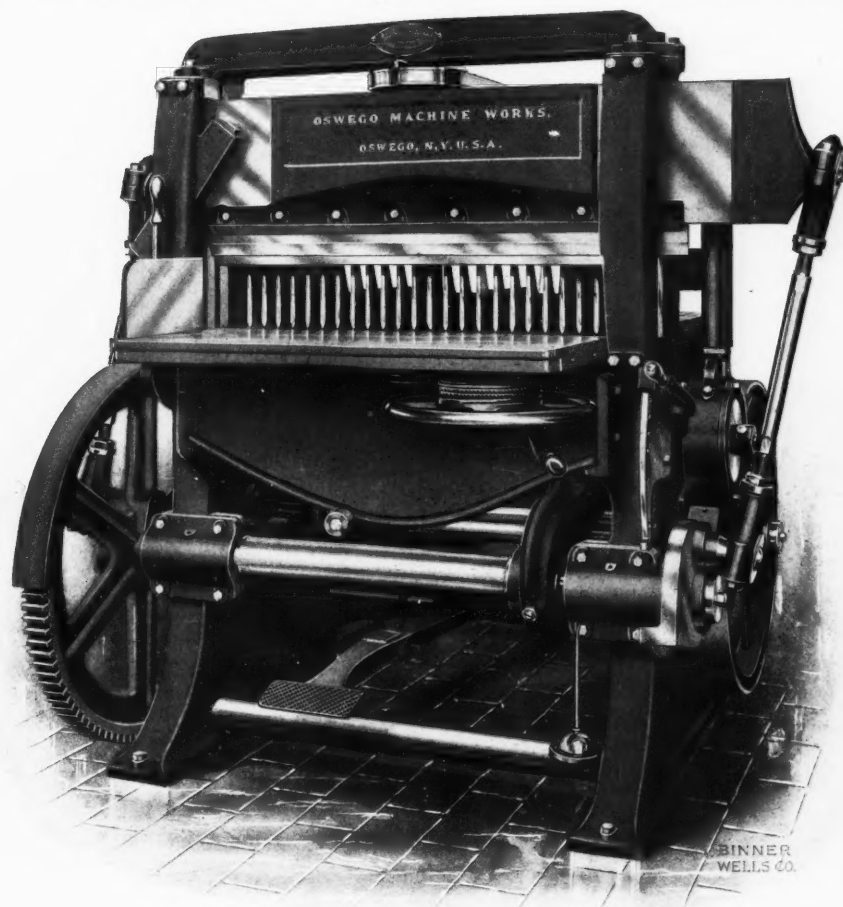
Van Allens & Boughton, . . . 17-23 Rose Street, New York
Southern Printers Supply Co., 30410th St., N.W., Washington, D.C.
Thos. E. Kennedy & Co., . . . 337 Main Street, Cincinnati
American Type Founders Co., 405 Sansome Street, San Francisco



J. M. Ives, 301 Fisher Building, Chicago
Toronto Type Foundry Co., Ltd., 70-72 York Street, Toronto, Ont.
American Type Founders Co., 606-614 Sansom Street, Philadelphia
American Type Founders Co., . . 257 St. Clair St., Cleveland, Ohio

The OSWEGO AUTO

IS THE LATEST DESIGNED AUTOMATIC CLAMP CUTTING MACHINE



Nine Sizes 34, 38, 44, 50, 57, 63, 68, 74, 84 inches.
(Four styles of each size.)

THE OSWEGO AUTO with automatic clamp and foot treadle cuts as accurately as the Brown & Carver Hand-Clamp Cutter. THE AUTOMATIC CLAMP IS INDEPENDENT OF THE KNIFE, and is powerful and reliable. The knife stroke is fast and clean. The mechanism is the simplest and there are few moving and wearing parts.

The OSWEGO AUTO turns out the maximum output per day and is absolutely unbreakable. It takes the least power to operate. In a great many cases where the OSWEGO AUTOS have been installed, the output was tripled. Detailed description furnished with pleasure on request.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., PROPRIETOR,

OSWEGO, N. Y.

OUR CUTS TALK



"TIME PROVES IT"

BROWN

THE WILLIAMSON ~ HAFFNER CO.
ALSO OPERATING PLANT OF THE UNITED STATES COLORTYPE CO.
DENVER, U. S. A.



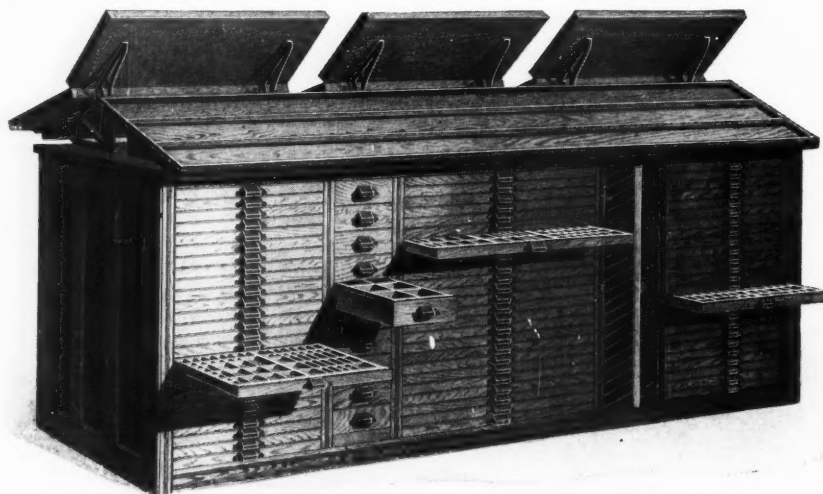
**HEAD AND SHOULDERS ABOVE
All Other Makes—QUEEN CITY INK**

A HIGH DEGREE of PERFECTION

Twenty-five years' experience in our line has enabled us to reach the highest degree of perfection in the construction of

PRINTERS' CABINETS

Every vital point for the saving of space and time in the composing room has been carefully worked out, and to-day we can furnish a line of Cabinets superior in every respect to any ever offered the printing trade. *The best reference to which we can refer, is the fact that every printing office in North America is equipped with our furniture.*



Front view of No. 4 Triple Polhemus Cabinet, with Steel Runs.

We illustrate here one of our seven styles of POLHEMUS STEEL-RUN CABINETS — the No. 4 Triple. As a space-economizer and time-saver it has no equal. No space wasted. Working room for six men. Capacity, 81 "New Departure" cases, 10 sort drawers. Storage room for 20 galleys, and 15 square feet of storage in the galley dump.

MANUFACTURED EXCLUSIVELY BY

THE HAMILTON MANUFACTURING CO.

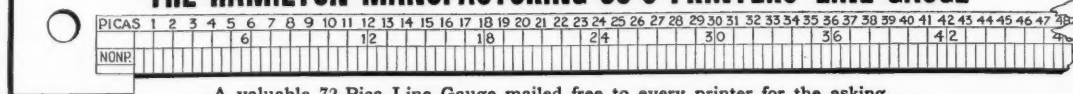
MAKERS OF HIGH-QUALITY PRINTERS' CABINETS

— Eastern Office and Warehouse —
RAHWAY, N. J.

For Sale by All Dealers

— Factories and Main Office —
TWO RIVERS, WIS.

THE HAMILTON MANUFACTURING CO'S PRINTERS' LINE GAUGE



A valuable 72-Pica Line Gauge mailed free to every printer for the asking.



*Holly is full of real good
points
And Xmas bells sound
sweet I guess
But for "real good points"
and music glad
Give me my hustling Harris
Press!*

*It's "automatic" as it
can be.
Self-feeding--is another
name;
But I notice while it feeds
itself.
It feeds "yours truly" just
the same.*

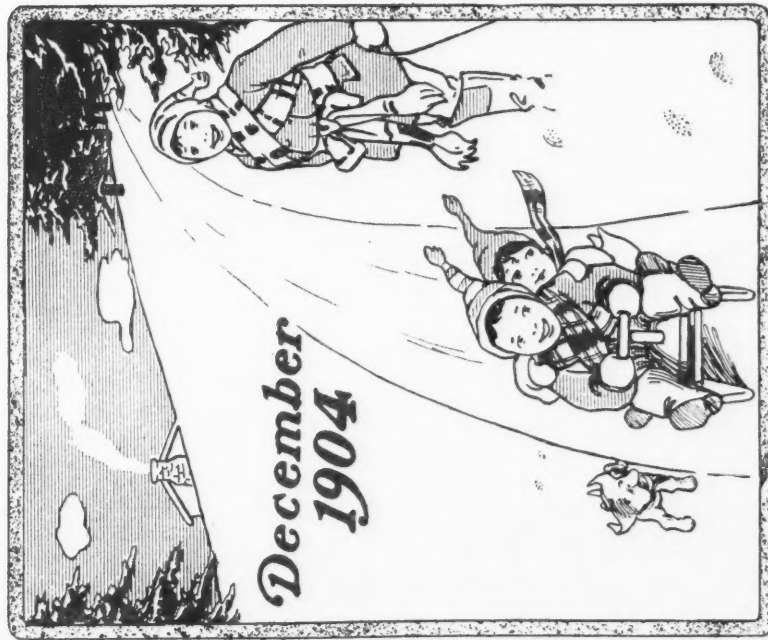
(The man-with-a-Harris.)

Why not be your own Santa
Claus and order a

HARRIS PRESS?

**Harris Automatic Press Company,
NILES, OHIO.**

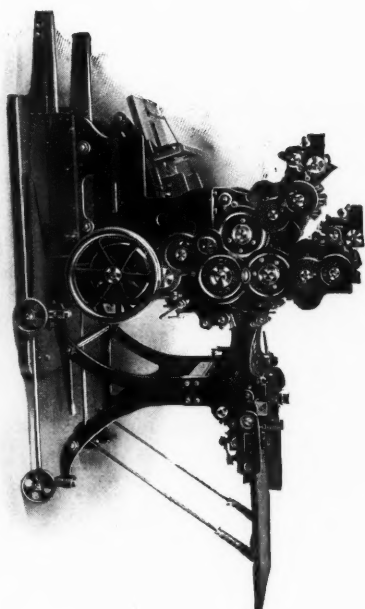
SPEED



The above is a reproduction of covers of our house organ "SPEED" for last month. This reproduction was worked on a No. 18 Harris, complete in two colors at one printing, at a speed of over six thousand per hour. For full particulars address us at Niles, Ohio.

THE HARRIS AUTOMATIC PRESS COMPANY

Harris Rotary Automatic- Feed Presses that are coin- ing money for their owners



No. 1 Card and Envelope Press.

Feeds stock from 2x3 up to 11x12 inches. Prints a curved electrotype or stereotype form up to 11x12 or a type form up to 3x5 inches. Normal running speed, 12,000 impressions an hour. Intended for all kinds of envelopes, all weights of cardboard heavier than .400, and for all kinds of papers, connected blotters and folding box blanks.

No. 3

Almanac Imprinter.

Is identical with Press No. 1 in every way but is equipped in addition with six special type turtles or chasses for quick changes on very short runs for imprinting almanacs, pocket calendars, and other small forms. Guaranteed output 5,000 per hour with forms changing every 300 impressions.

No. 6

Two-Color Press.

Is identical with Press No. 1 in every way but is equipped with two form-cylinders, two fontaines and two batteries of rollers. It is used for printing in two colors in succession on the same impression—or a tripper-cylinder for two-color printing to an exact register with but one feeding. Speed 10,000 pieces per hour, equivalent to 20,000 impressions.

No. 14

Harris Blanker.

Prints only envelope blanks in the flat before folding. Takes all shapes, makes first, second, and third class, mercantile, disc, open-ends, pay and coin. Prints a plate form up to 14x17 and a type form up to 4x8. Normal running speed, 6,500 blanks an hour.

No. 15

Two Color Blanker.

Identical with Press No. 14 in every way but is equipped with two form-cylinders, fontaines and roller batteries for printing the envelope blanks in two colors at one handling.

No. 10

Harris Rotary.

Feeds stock from 4x6 up to 15x18 inches. Prints a curved electrotype or stereotype form up to 15x18 and one or two type forms each 5x8. Normal running speed, 6,500 impressions an hour. For all kinds and weights of paper from French 20 lb up to 80 lb board and binders' heavy stock. Prints out folded envelopes without extra attachments.

No. 12

Harris Numbering Press.

Identical with Press No. 10 in every particular—but equipped in addition with a skeleton auxiliary second color cylinder for printing and numbering in two colors at 12,000 impressions an hour. Extraordinary cross-perforating or filling accomplished at the same time.

No. 18

Two Color Rotary.

Identical with Press No. 10 in every way but is built for doing the same work in two colors at one operation on heavy forms.

No. 23

Harris Board Press.

Carries a sheet plate form up to 22x33. Prints a curved plate form up to 22x32. Normal running speed, 12,000 impressions an hour. Feeds all weights of stock heavier than 10 points, box-board, flour tubes and paper sacks. Will print in either one or two colors, or also be fitted with attachments for cutting and creasing.

No. 9

Bag Press.

Intended for printing automatic bags in all sizes from 1/4 lb to 25 lbs. inclusive.

No. 27

Harris Multicolor.

For printing Flour Tubes in either two or four colors.

The Harris Two-Color Rotary Press

has "made good" for every class of two-color job work. It is in regular use and enthusiastically endorsed by the leading color printers of the country. It feeds and prints in two colors at guaranteed speed of not less than 5,000-sheets-an-hour. It registers automatically and to a hair line. It handles and feeds automatically any size sheet from 4 x 6 up to 15 x 18 and any class of stock in general use.

A money-maker, time-saver, space-saver, and ink-saver.

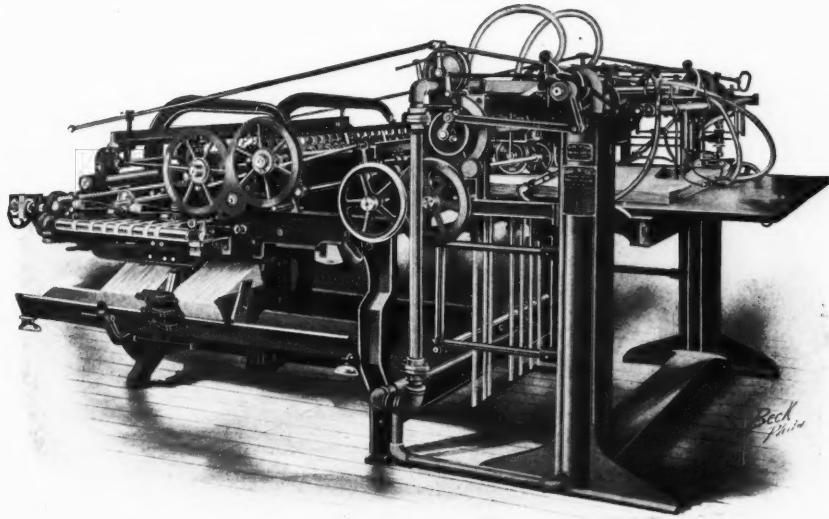
Get wise!

The Harris Automatic Press Co.

NILES, OHIO

If you are an employing printer and are not now receiving our house organ "Speed", of inside covers of which the above are reproductions, address us on business stationery and we will send sample copy free of charge. There are things in "Speed" which the judicious ponder and which the wise take mightily to heart, because to them a word is sufficient.

THE HARRIS AUTOMATIC PRESS COMPANY, NILES, OHIO.



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines have a successful business record of over forty years, while the **King Automatic Feeder**

has now a proven record of nearly two years constant hard use under many different conditions.

We are offering no experiments to our customers.

One concern has been running CHAMBERS FOLDERS with KING FEEDERS attached for twenty-three hours per day continuously.

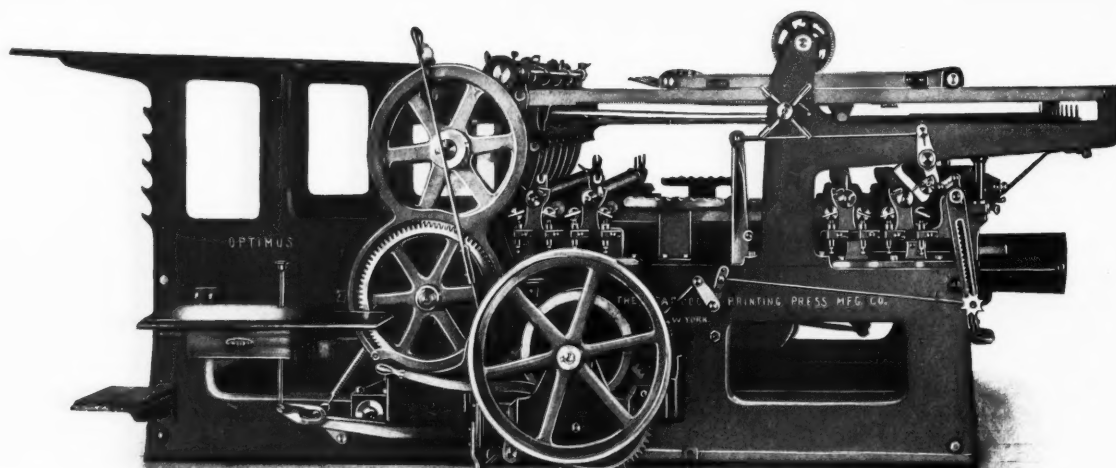
Nothing but good machinery, good in conception, design, material, construction, stands such use.

This Combination Gives Satisfaction.

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

THE OPTIMUS THE OPTIMUS

"If you buy any one of four or five presses you will make no mistake," is a thoughtless utterance, founded in ignorance, and misleading. Only the ill-informed and the indifferent give voice to it.

There is a difference in presses. While they may resemble each other a little in appearance, and possess a few things in common, they are as diverse in their methods of attaining results as are men. To only the interested observer will this be startlingly apparent. And as with men, so will one be better than its fellows, and most worthy of praise and emulation.

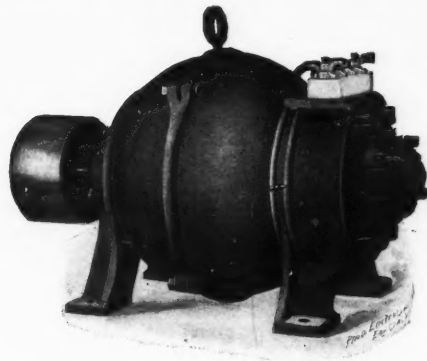
As such a press, better than all others, and more desirable, we submit the Optimus. It is not as good as any other; it is Better, and the Best. An order is not expected unless we prove it. The buyer is judge and jury. Whether we fully satisfy him or not, he will know more about the Optimus than he ever did before, and will respect it. He will better know what to look for in any press.

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SPRAGUE ELECTRIC MOTOR.

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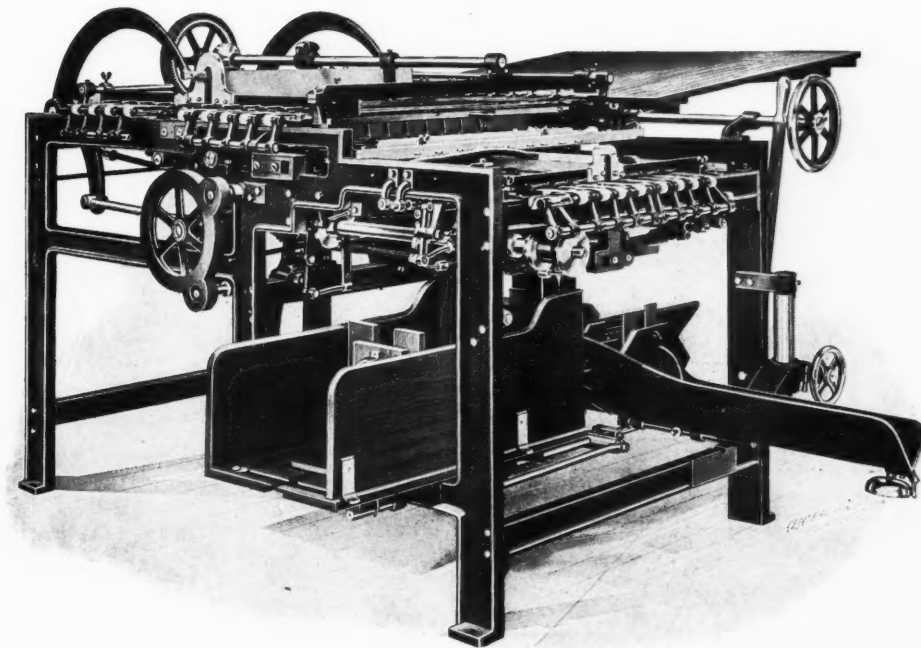


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HAS five sets of folding rolls, Automatic Sheet Retarders, Automatic Side Registers at all folds; Sixteen, Twenty, Twenty-four and Thirty-two Head Perforators that overcome "buckling," and Adjustable Packers. It has three separate deliveries with packer at each. It performs 8, 12, 16, 20, 24 and 32 page work, both regular and oblong.

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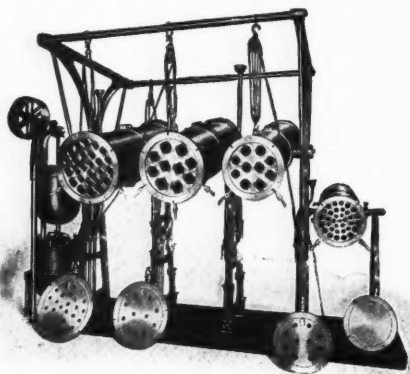
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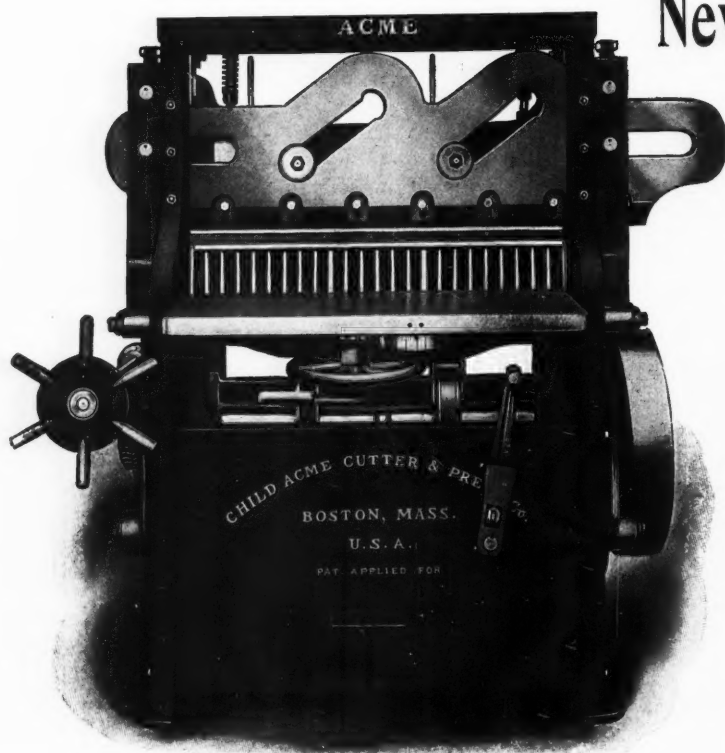


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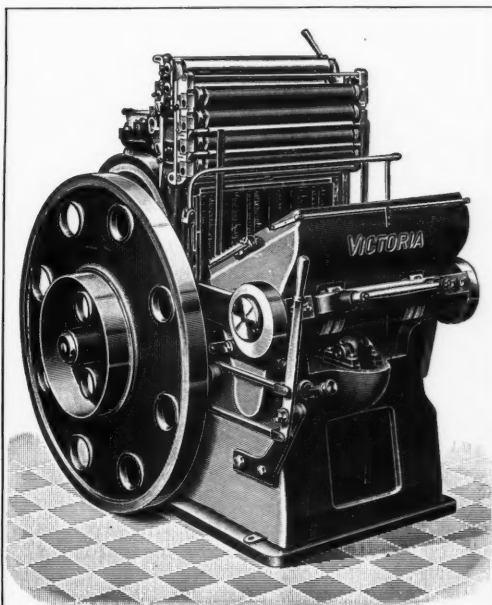
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Have you ever considered **WHAT YOUR TOTAL EARNINGS OUGHT TO BE** annually? **THEY OUGHT TO BE AT LEAST** twenty per cent. of the total capital invested [owned and borrowed] in your business—exclusive of your own salary. **WHY? BECAUSE!** Ten per cent. of your total capital is the least that any investor would recognize as a fair annual return from capital invested in a **MANUFACTURING** risk. Eight per cent. of your total capital [or ten per cent. of your plant] is consumed by [average] depreciation annually. Two per cent. of your total capital is consumed by [average] bad debts and other contingencies annually. **WILL YOURS BE ANYWHERE NEAR IT?** or will they be only a little more than enough to cover depreciation and bad debts, and thereby leave comparatively no return on your investment? The value of "**FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING**" can perhaps be appreciated better when reckoning the mythical profit and loss account than at any other time, because it clearly explains many of the most vital reasons **WHY THE MAJORITY OF PRINTING PLANTS DO NOT EARN EVEN ENOUGH TO PAY PROPRIETOR'S SALARY, BAD DEBTS AND DEPRECIATION**, and because it will undoubtedly show ways and means of **INCREASING** future earnings, no matter how good or bad they may be now. **FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING** is "a book in which the underlying principles of the problem of cost in printing are more nearly ascertained and explained than any other work has ever succeeded in doing."—*Press and Printer*, **BOSTON**. And it has been extraordinarily

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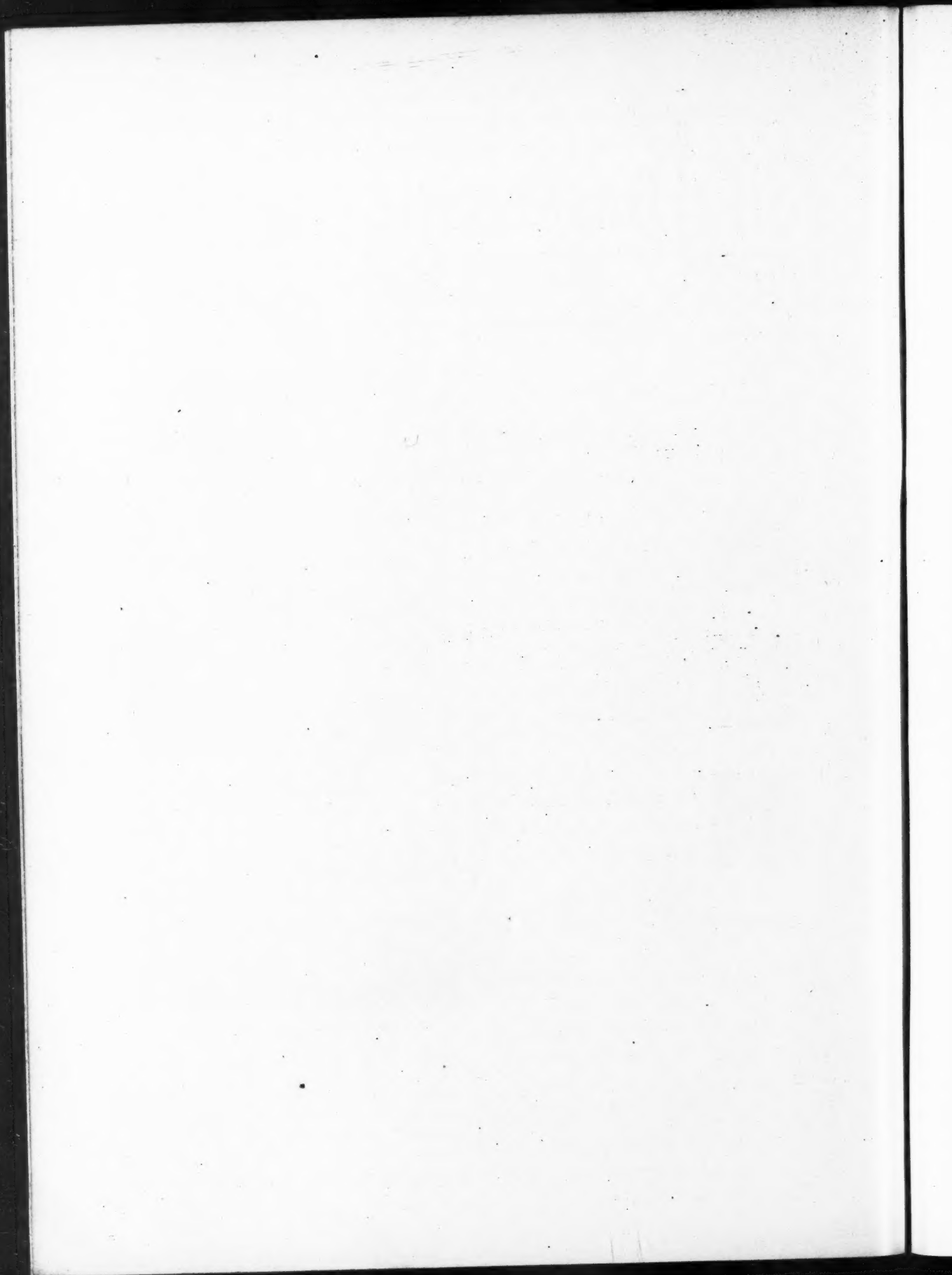
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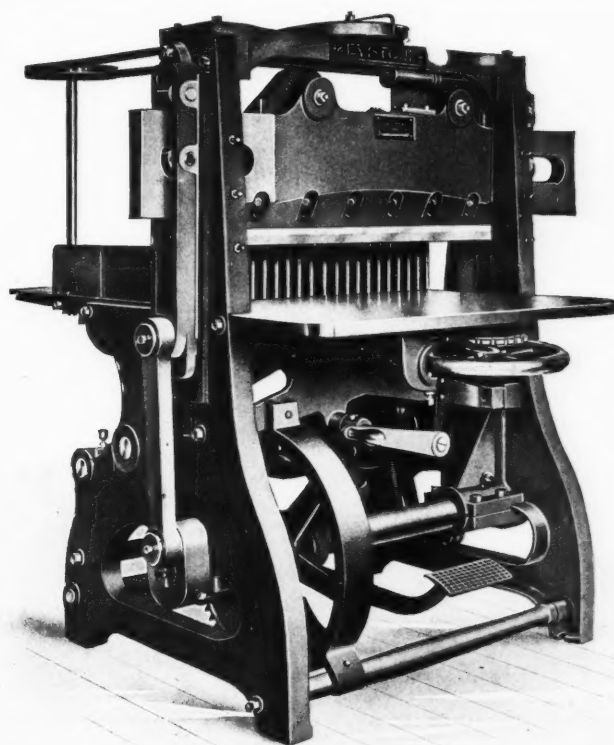
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This cutter is a marvel of simplicity and meets the demands in full for a rapid, accurate, powerful and noiseless machine.

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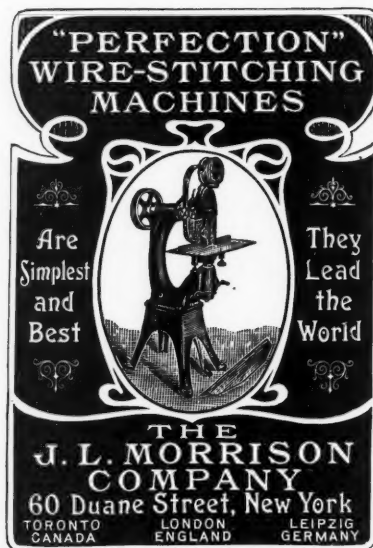
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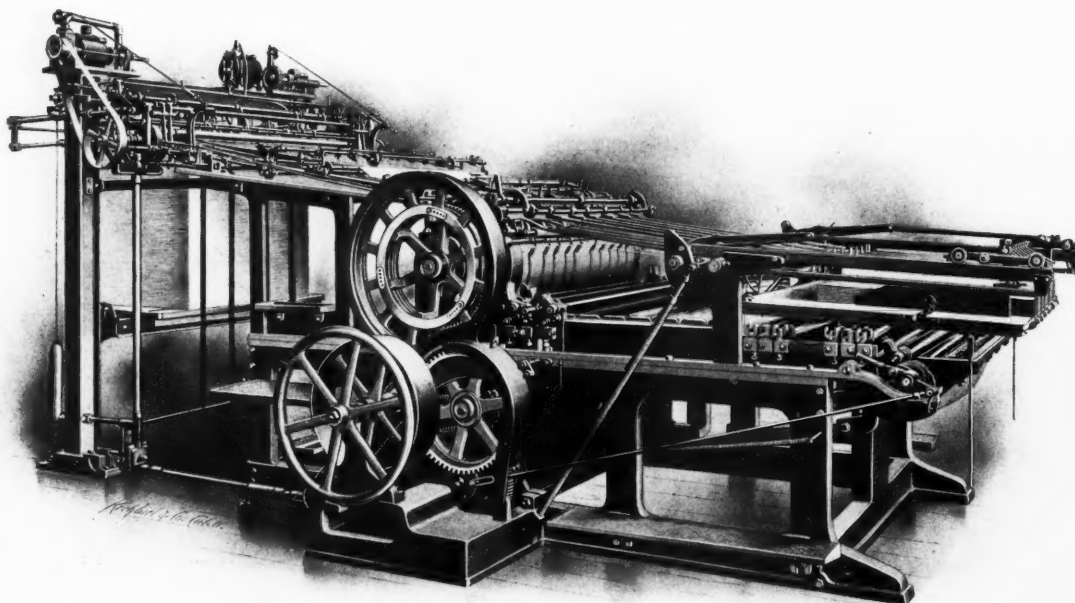
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For Printing Presses, Folding Machines, Ruling Machines, etc.

Accurately feeds all kinds of paper, light or heavy.
Can be attached to any make or style of Printing Press working flat sheets.
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Every ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

Read these letters from representative ink makers.

Look at the printing in this paper,—the ink used was made with it.

Every ink maker should use it for litho and half tone inks.

Sufficient for trial sent free

Samples, prices, etc. can be obtained from:—

New York, March 3, 1898.

We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.



Made by THE PEERLESS CARBON BLACK CO., Pittsburg, Pa.

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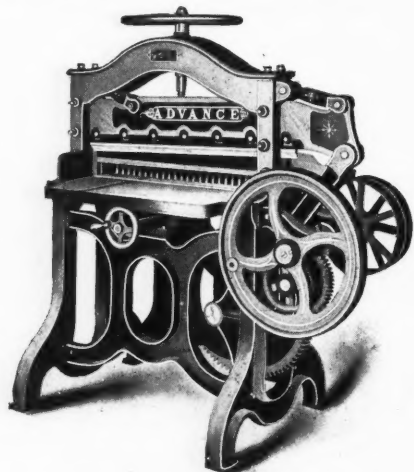
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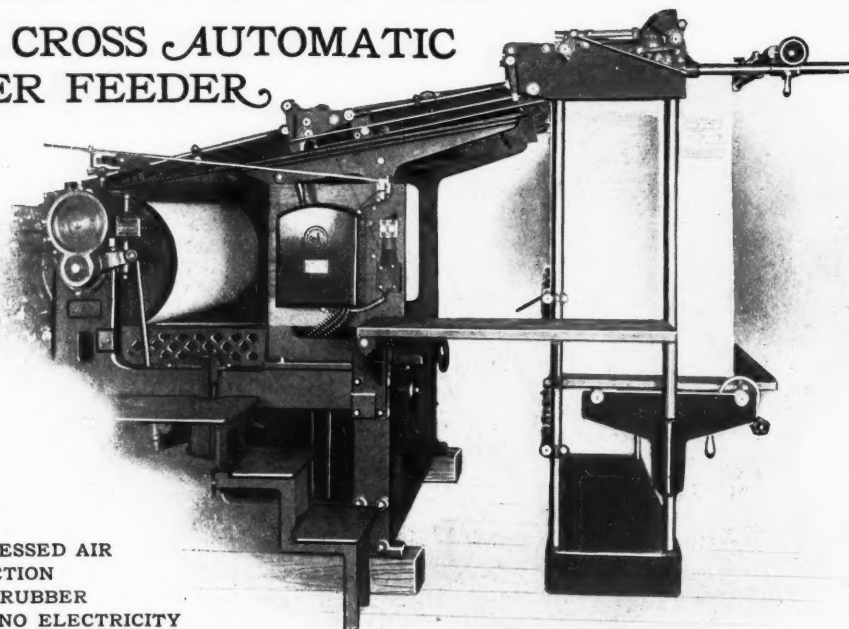
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This style machine is guaranteed to show distinct saving in time over hand feed, no matter how short the runs may be. Piling table is lowered and raised automatically, stopping where desired without attention from operator.

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We aim to please our customers. Our prices are moderate and goods of the highest quality at all times



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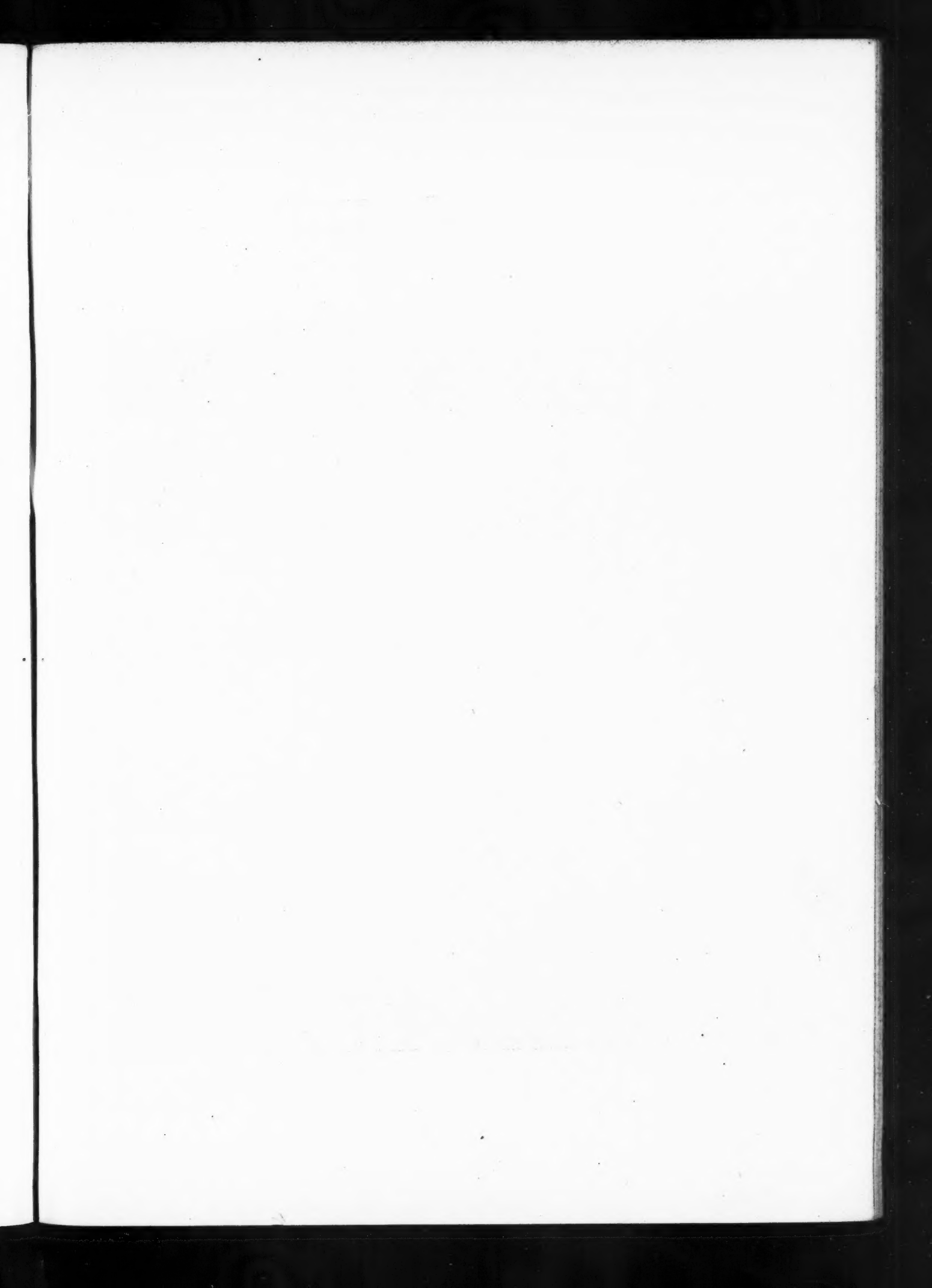
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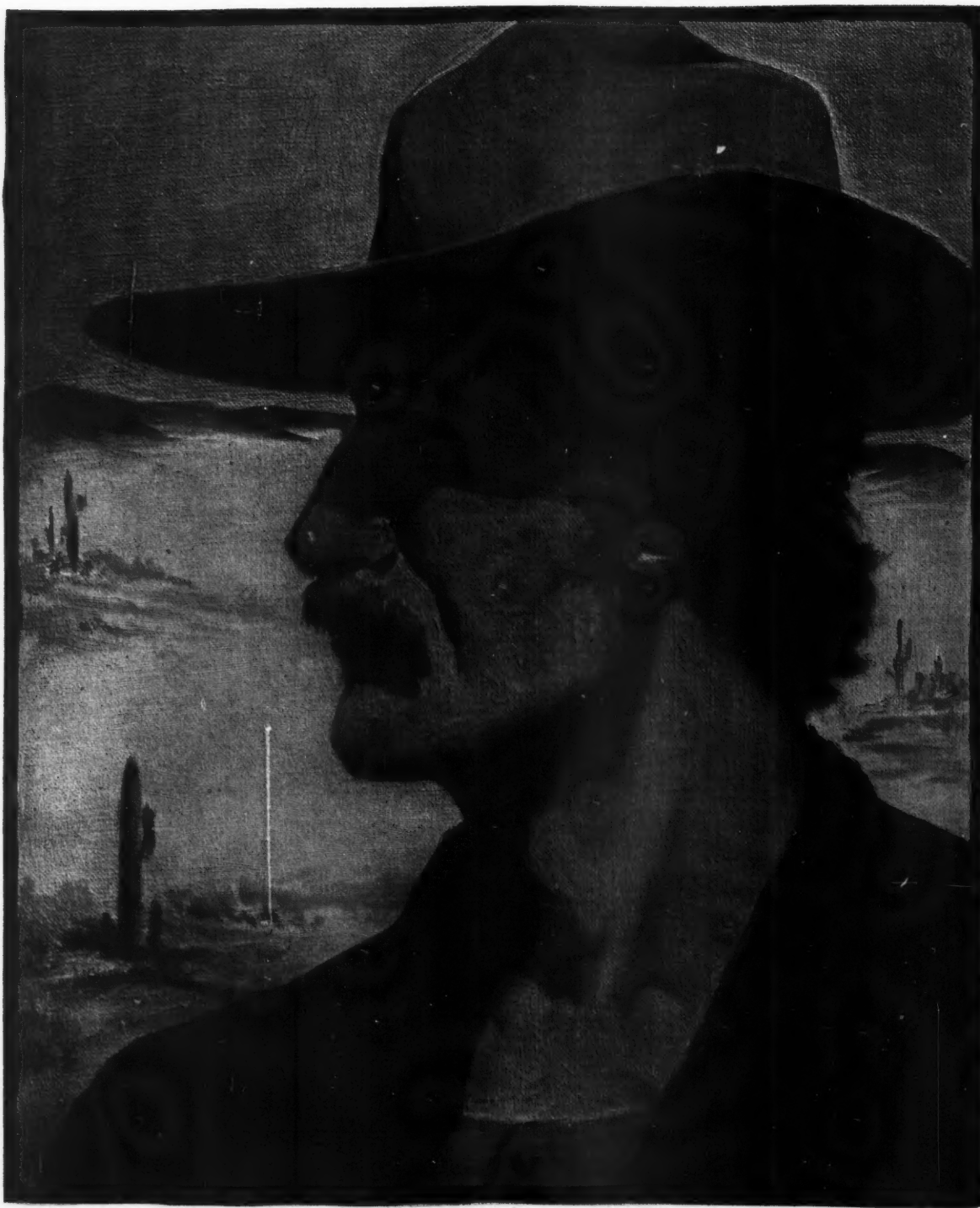
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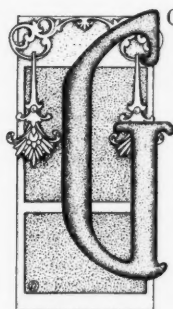
VOL. XXXIV. No. 4.

CHICAGO, JANUARY, 1905.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.

AT THE COUNTER.

BY ARTHUR K. TAYLOR.



GOOD mawnin', sah; Dr. Laing wants ter know ef yer got his testament ready yet."

"Dr. Laing's testament?" Must be a bindery job. Haven't been printing any Bibles recently. Don't see any order on the books for Dr. Laing. "Are you sure, uncle, you're in the right place?"

"Yes, boss; Dr. Laing says to me, 'You do down dere and ask dat light complected runt at de counter ef he's got my testament fer dat printin' ready.'"

"Oh, an estimate on some printing!"

"Yes, sah; dat's what I said, 'a testament fer some printin'."

"Tell the doctor it will be up this afternoon."

"Yes sah, yes sah. Good day, boss."

A rather nervous chap, smelling strongly of cigarettes, produces about fifteen pages of manuscript, evidently difficult medical matter taken from lecture note-books, and wants a price for printing one copy in nonpareil, measure about ten picas, job to be printed on thin paper.

"Only need one copy?"

"Why, yes; that's all I can use."

"You the only one in this year's class that needs a 'pony'?"

"Well, I don't know about that, but you seem to know what it's for."

"I've heard of such things before. While I don't believe the house would print a thing of this sort, but leaving that out of the question, I should think that work would cost about seventeen fifty."

"Seventeen fifty for one copy? I'd rather study my lesson first."

"That might be the best way out of it. Just suppose, for instance, you passed your exams. by that

pony, and after you started to practice you had an emergency case that called for your pony and you didn't have it with you; it would be pretty tough on the patient, wouldn't it?"

"Oh, it might — but you could always operate for appendicitis."

"Well, yes; that's so. You don't happen to need a specific gravity pony?"

"No, I passed on that a year ago. Got one?"

"Yes, printed on rice paper, so it can be swallowed in case of emergency."

"But suppose the professor used a stomach pump?"

"Oh, that would be all right. It's printed in copying ink and they could never read it, and you could charge the peculiar color to blackberry jam."

"Firm had a change of heart since they printed it?"

"Yes; the chap that ordered it never called for it; guess he was afraid to brave the copying ink."

"I guess it's me for the midnight oil. Seventeen fifty's too rich for my blood."

Call at 'phone:

"Is this the Square Deal Printing Company?"

"It is; what can we do for you?"

"Will you please call Mr. Jim Thomas to the 'phone?"

"Very sorry, but it's against the rules to call workmen to the 'phone. Can I deliver the message to him?"

"It's something very particular; I only want to talk to him for a minute."

"We're very sorry. It's a rule we had to make. We can send the message to him, or you can send a note and we'll have it delivered to him."

"Oh, well, I guess you can deliver the message. Just tell Mr. Thomas that there's another little Democrat out at his house."

In sending the message over the house 'phone to the pressroom where Mr. Thomas holds forth, by one of those unaccountable chances, the cheering word is received with much consternation and violent ringing of elevator bell by the foreman of the composing-room, who received just such another message three weeks ago.



The counter is now honored by the august presence of a tall gentleman, arrayed in high hat and black frock coat of great length, full of dignity and bearing himself in a manner befitting the bishop of the diocese.

Producing a whisky label lithographed in two colors, he proceeds to open negotiations:

"I will, in a relatively short time, be in need of a new supply of my 'Valley of Forgetfulness' labels. What will be your price for ten thousand like this sample?"

The man behind the counter, after referring to the file of work-slips representing the house's dealings with the seller of liquid destruction, and making a few calculations, arrives at a conclusion.

"A ten-thousand lot will prove rather high in price. Couldn't you use a larger quantity? Our rate on ten thousand will be one dollar and eighty-five cents per thousand."

"If it has any material bearing on the price, I could use fifty thousand, but I never paid more than a dollar and a quarter per thousand in a ten-thousand lot."

"The last time we made these labels for you was in 1902; you had thirty-five thousand, made up of twenty thousand small and fifteen thousand large, and our price was one dollar and sixty-five cents per thousand."

"You don't tell me! Well, well; I am astonished! What would be your price for twenty thousand small labels?"

"One dollar and twenty-five cents per thousand."

"Now, if I should want ten thousand large and ten thousand small, I presume you would put them in at the same figure?"

"Our rate for ten thousand of each size would be one dollar and thirty-five cents per thousand."

"Now, my young friend, what are you charging that extra ten cents a thousand for? It surely will take no longer to run ten thousand large labels than it will the small ones."

"That ten cents represents the extra cost due to the greater amount of paper the larger labels require."

"Ah, yes. Now what will be your price for ten thousand of the large ones by themselves?"

"One dollar and ninety-five cents per one thousand."

"I am becoming more and more convinced that I am getting entirely too many propositions. Every price I get is higher than the last. Now then, let me make a proposition. If you will give me fifteen thou-

sand of the small labels at the rate of the twenty-thousand lot, I give you the order right now."

"Our price on fifteen thousand will be —"

"Stop right where you are, young man; don't you do any more figuring. If that twenty-thousand rate will hold until I can get out that door, go ahead with the job. Good day and may the Lord bless you!"



There next appeared at the counter a vision of loveliness, with an anxious expression and a Boston shopping-bag. The heart of the man behind the counter sinks within him, for it is 9:15 and he has an engagement at 11:30 to endeavor to close a deal calling for \$1,400 worth of work, and he feels it in his bones that if he makes a sale aggregating 38 cents to the vision of loveliness, it will take him two hours and the showing of eleven hundred samples; and, furthermore, if he fails to make a sale, it will take even more samples and a longer time. For truly he is a man of ripe experience concerning the woman who comes before the printing-office counter.

"Have you any—I think they call it 'cover-paper'?"

"We have a great many kinds of cover-paper. For what purpose do you wish to use it?"

"I don't want that glassy sort of shiny paper they use for covering candy boxes; I want something stronger, more like cartridge paper."

The man behind the counter makes mental note of the fact that this is the nineteenth woman who has at different times called for cartridge paper, having never heard of it under any other circumstances. It and "rice" paper are greatly in demand by the gentler sex.

Nine drawers of samples containing covers ranging in price from 7 to 28 cents, and in color and texture from toned plate finish to carbon black, antique deckle-edge, are all critically examined by the vision of loveliness, who fails to find just what she wants, although several colors suit her if she could get them in different textures. She inquires with much apparent solicitude if some of the samples were not made at Lockport, and confides that she once went through a paper "factory" there; and did we know that there was one kind of paper that they made exclusively of black stockings? To the comment that that hosiery yarn was probably their main stock-in-trade there was no sign of a response and the matter was dropped.

Finally, after the counter had become completely filled with waiting customers, the vision of loveliness decides that two of the samples might answer.

"How many sheets do you need?"

"What size are the sheets?"

"We have both twenty-two by twenty-eight and twenty by twenty-five."

Then, after much searching, she unearths from the depths of the Boston bag an article made of paste-board covered with flowered silk, probably designed

to hold hairpins, and after much measuring and a season of deep abstruse calculation, concluded that one-third of a 22 by 28 sheet, or half of a 20 by 25 would be enough. Did we sell less than a sheet?

The paper being secured from the stock-room, is handed over the counter and when it is announced that no charge is to be made, the vision of loveliness is effusively thankful and assures the man behind the counter that she will mention the firm's name to her

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

X.—DIVISION AND POSITION.

THERE is a certain school of art instruction which begins with practice in the seemingly simple exercise of dividing a square or rectangle by a straight line. This is so simple, so easy apparently, that some say to themselves: What art can there be in the pla-



Courtesy J. E. Cashion.

VACATION ON THE FARM.

brother, who uses just thousands and thousands of tin boxes that have printing on them.

Exit. Slow curtain and red fire.

ELECTROS WITHOUT BLACK LEAD.

One of the latest inventions in Germany is electrotyping without black-leading and beeswax. Dr. E. Albert, Munich, has obtained a patent on what he styles "Albert Galvano," its object being the use of a lead plate into which the original cut is pressed with great force, and the mold thus obtained is immersed in the bath like an ordinary wax mold. The disadvantage of the latter in being useless after one shell has been taken is obviated by Doctor Albert's invention, so that exact duplicates may be secured from the same mold regardless of the number. If the original be a half-tone etching, it may be prepared with the well-known mechanical underlay before the lead mold is taken. Thus the mold represents an exact reverse of the made-ready cut, with the result that all electrotypes produced from this mold require no further underlaying.

cing of a straight line across a square? What difference does it make whether it is put high or low or exactly across the middle?

The difference is that the line, in dividing the space of the rectangle in two parts, for some actual but unexplainable reason, makes the relation of these two parts—that is, the comparison of their size—either pleasing or unattractive to us. It would seem as if there were harmony and discord similar to that of music in the proportions of such spaces.

If on the piano we strike the note C and with it the note D, which lies next, the result is very unpleasant, whereas, if we strike C and with it the note E, which makes the interval of a third, as it is called, this is harmonious and pleasant. A scientific understanding of such facts as these has been obtained in music, and a musician, through his study of harmony, can foretell even without trying the sound on any instru-

ment whether or not certain notes, if played together, will please or offend the ear.

Now, it would seem that not only does the difference between notes, measured by the amount that one is higher than the other, determine whether there will

FURNITURE

IT would be impossible to speak in detail of the Artistic Furniture now displayed in the new show rooms—but the following exclusive pieces deserve especial notice:

SCANDAL AND TEA SETTLE AND CHAIR

These are taken from the painting by W. Dendy Saddler, known as "Scandal and Tea;" this artist has perhaps the most valuable collection of Georgian furniture in England; his studio is in the Isle of Wight, and he is the only artist whose special work both in figures and costumes, and interior furnishings are strictly on eighteenth century English lines.

HAWTHORNE CHAIR

The original of this chair is the property of the Worcester Antiquarian Society; and was supposed to be the chair that furnished the title for Hawthorne's book, "My Grandfather's Chair." It is unique (among other pleasing features) in that it has an old-fashioned flag or rush seat with upholstered back and wings.

QUEEN ANNE CHAIR

This chair is the only example of a fireside chair prior to the eighteenth century, and is essentially a lady's chair; thus filling a long felt want—having a short seat and straight back, which women of average height find comfortable as to seat and poise.

FIG. 1.

be harmony or discord, but that the difference there may be between given spaces, say two divisions of a square measured by how much higher one part is, compared to the other, also determines, by some laws not fully or perhaps not even well understood, whether or not they are agreeable in proportions. It will not do to say that the laws of musical harmony may be applied just as they are, or that they can be made to fit the proportioning of spaces, yet there seems to be a hint that, as in the adjustment of tones, so also in the adjustment of spaces there is harmony which undoubtedly rests on fixed but not fully discovered laws.

We know only a few facts about proportions as the matter stands to-day. One is, that a line dividing a rectangle into two equal parts generally gives less pleasure to the eye than one dividing it into unequal parts, that is, one giving a contrast.

Again, spaces which are only a little apart in size are not so satisfactory as those of easily recognizable difference—contrast also in this instance.

Once more, spaces whose proportions are to each other as one to two, one to three, two to three, or any other simple fractional relation, are not usually found so pleasing as those which do not proclaim their direct mathematical source.

The above are not fixed rules, for the science of art composition has never been unfolded far enough for us to assert its positive laws. However, by the consensus of a good many experimenters they are declared feasible and may well be tried.

The problems of type composition are constantly those of the rectangle and the line. Vertical sides and horizontal courses mark its construction. Every solid

OPINIONS

Our success can be but gratifying to the printers, who, at the outset of our career, welcomed the advent of Standard Line, and gave such an emphatic voice to their opinions. This early appreciation of the Inland Type Foundry and the methods which make our type so much superior to that of its older rivals, does more than prove the correctness of these opinions.

OPINIONS OF TYPEFOUNDERS

While looked upon by older typefoundries as an experiment, and an undoubted failure at that, the results have shown that the shoe was on the other foot, and the success we have acquired with our system has made manifest the obvious fact that lack-o'-system type is doomed and must surely go.

ADVERTISING REFLECTIONS

Even a casual glance at late advertisements reveals the tendency of every typefoundry to make concessions along our lines in compliance to the demands of printerdom regarding Standard Line type. The experimental stage is to-day being passed thru by the oldest typefoundries, and their efforts will be crowned with success only when they fully adopt the methods which have brought us such prosperity.

THE LINING OF OTHER TYPE

Printers should take with due allowance and consideration the misleading statements as to the lining features of the product of other makers who have not adopted the Standard Line system in its entirety. Type which is on Standard Line is much cheaper than any other, no matter what the price may be.

FIG. 2.

book page is a gridiron of lines; every newspaper column a ladder of lines and rules. But when display lays hold, it feels compelled to diversify the interlineal spaces and give us something more attractive than the monotony of single-lead or double-lead spacing. And in general, since we seldom have matter

divided into only two parts, the best effect is obtained by divisions that give a *variety* of dimensions.

A very simple form of display is that which makes use of the existing divisions of copy into paragraphs, and emphasizing these divisions depends upon their comparative proportions for the artistic effect of the page. Fig. 1 is a specimen of such, and its excellence depends mainly upon the division of the copy into four distinct parts. The rules and headings assist in marking the divisions, and the initial is the only device adopted for ornament.

Since the proportions of paragraphs, however, are not always of the compositor's making, this expedient

GIFTS
WEDDING ::: BIRTHDAY ::: EASTER
GRUEBY FAIENCE
VASES AND LAMPS
THE PRESTON CANDELABRA
WATER COLORS
OIL PAINTINGS
O'BRIEN'S Wabash Ave. CHICAGO

FIG. 3.

for giving good effect to the page must be handled considerably. If it is foreseen that the paragraphs will not make any pattern of interest by being separated or emphasized by headings, as in Fig. 1, or by rules, as in Fig. 2, then "division" is not to be applied to them directly, but some other effect sought and an effort made to cover the defects of their uninteresting relation as to size.

In the case of such copy as that set in Fig. 3, made up as it is of short lines, a plan of paneling by means of rule gives strength and artistic effect. It is worth noting that the upper and lower spaces of Fig. 3, measuring much more than some of the inner ones, help the effect of diversity, which is not so marked in either Fig. 1 or Fig. 2.

If we may consider the examples of preceding figures classified as being made up of *solid* divisions or *filled* panels, Fig. 4 will represent a comparatively *open* panel, in which the type receives the emphasis of

margin as well as being separated for reasons of artistic construction or interpretative display. As the divisions in Fig. 4 are not fixed by the demands of copy, as those of Figs. 1, 2 and 3 in great measure are, the proportions of the paneling in Fig. 4 are

IVER JOHNSON'S Arms and Cycle Works FITCHBURG, MASS., U.S.A.
<i>Firearm Features</i> <hr/> SAFETY :: SIMPLICITY NOVELTY :: ACCURACY
New York Office, 99 Chambers Street

FIG. 4.

made to assume far more pleasing relations. They suggest to the eye a harmony in a way similar to the harmony of music, but having, as has been said, somewhat different laws.

If we may recall that certain suggestions or guesses as to these laws involved "diversity of space proportions" and "a not too simple fractional relation," Fig. 4 presents excellent illustrations.

It is not always the horizontal line alone that enters into the dividing of the rectangle. The vertical also

AN ARTISTIC PRINTER WANTED	<i>The Alkahest System</i> , the movement that is doing so much for the higher development of the Southern states, wishes to build an artistic printing plant somewhat after the Roycroft idea. It has a beautiful country location, in street car reach of Atlanta, and all it lacks is to find a printer of sufficient intelligence, taste and ability to develop it. The Alkahest has sufficient printing of its own to make it pay from the first. The right man would be made manager with an interest in the business.
THE ALKAHEST - Atlanta, Ga.	

FIG. 5.

is frequently used, though commonly in combination with the horizontal. Fig. 5 shows how artistically two lines, one vertical and the other horizontal, can work together in the dividing of a rectangle, even though

I V E R J O H N S O N F I R E A R M S
 PRICE-LIST OF PARTS for I. J. MODEL 1900
 DOUBLE ACTION REVOLVERS

NAME OF PART	CATALOG NO.			PRICE	NAME OF PART	CATALOG NO.			PRICE
	32 Cal.	32 Cal.	38 Cal.			32 Cal.	32 Cal.	38 Cal.	
Frame	500	501	502	\$1.25	Main Spring . . .	544	545	546	\$0.10
Barrel, 2 1/2 in. . .	503	505	508	.50	Trigger Spring . .	547	547	548	.06
Barrel, 4 in. . . .	504			1.00	Lever Spring . . .	549	549	550	.02
Barrel, 4 1/2 in. . .		506	509	1.00	Sear Spring	551	551	551	.02
Barrel, 6 in. . . .		507	510	1.50	Sight	552	553	552	.04
Cylinder	511	512	513	.50	Lever Pin	554	554	555	.02
Guard	514	515	516	.25	Cyl. Friction Spring	556	570	570	.02
Hammer	518	517	519	.25	Guard Screw . . .			557	.03
Trigger	520	521	522	.25	Head Escutcheon .	558	558	558	.02
Lifter	523	523	524	.10	Thread Escutcheon	559	559	559	.03
Sear	525	525	526	.08	Stock Pin	560	560	560	.02
Lever	527	527	528	.08	Snap Spring	561	561	562	.02
Trigger Pin	529	530	531	.02	Snap	576	563	564	.08
Guard Pin	532	533	531	.02	Snap Pin	567	565	568	.02
Hammer Screw . . .	535	536	537	.04	Sear Pin	568	569	531	.02
Stock Screw	534	538	539	.04	Lifter Pin	571	571		.02
Stock, left	540	540	541	.15	Center Pin	572	573	574	.10
Stock, right	542	542	543	.15	Friction Pin	575	575	575	.05

The 32 calibre of this revolver is made in both rim and centre fire. When ordering parts, if for rim fire, the fact must be stated, or centre fire will be sent.

When ordering parts that are supplied in both nickel and blue finish, always state which finish is wanted.

[39]

FIG. 6.

the type itself is not well chosen or as well arranged as we might wish.

Now, interlacing horizontals and verticals occur when we deal with tabulated matter. Yet printers seldom stop to think of arranging the resulting panels with a purpose of obtaining anything artistic. The sole thought usually is to accommodate the items and figures given in copy. There is the possibility, however, of making a good pattern with these lines by taking care to add a little space here and reduce a little there till the spaces are agreeably proportioned one to another, and we have something equal in its effects, perhaps, to a plaid design, which, aside from color, is nothing more nor less than an arrangement of lines.

Fig. 6 not only shows a concise arrangement of items, but so disposes of them within panels that panels and all make an attractive page together. The compositor of this example recognized that tabulating and paneling were of precisely the

same nature, or he would not have combined them as he has, with table above and panel below, joined together with continuous outside rules. His assumption is worth thinking about, for it sheds light on the proper treatment of what is so often considered an all but hopeless task — the making of an attractive catalogue page with text and tables.

As soon as we have both horizontals and verticals within rectangular spaces, we have panels within panels. We then come to the consideration of what may be the most acceptable positions for these interior rectangles. This matter of *position* is not different fundamentally from the matter of *division*. Every line within a rectangle, whether or not it completely crosses the rectangle, divides or suggests a division of the figure containing it into spaces bound to have mutual relations. We realize this when we speak of the proportions of margins, and the proportions of margins fix the position of a panel within the page.

In Fig. 7 all rule lines cross the entire page and each may be accounted as dividing the page into proportional divisions, all of them being related not only to the whole page, but also to each other. Therefore, the sides of the panels enclosing the illustrations in Fig. 7 are related to the boundaries of the page in just the same way as the extended lines that fully cross the page. In other words, the sides of a rectangle within a rectangle come under the same rules for making good divisions as lines actually extending across the whole space.

The margins, then, around a mass of type or a



			
<p>PRICES.</p> <p>Owing to the scale of our operations, printed matter is produced by us at moderate prices.</p>		<p>ATTENTION.</p> <p>A Representative will call on receipt of a post card or a telephone message to 1414 Holborn.</p>	

FIG. 7.

panel are to be proportioned with the same idea of harmony that has been suggested in regard to simple dividing lines. Each line must be set so as to make pleasing divisions. This means that the four sides involve, first, two problems in vertical lines, two problems in horizontal lines, then an adjustment between them all. This is complex, but not too great a difficulty if we consider a line at a time.

AFTER JULY FIFTEENTH, Nineteen Hundred and Two, our down-town office will be removed to our Factory, at the Southeast Corner of Seventeenth Street and Lehigh Avenue . . .

TELEPHONE
6-21-01

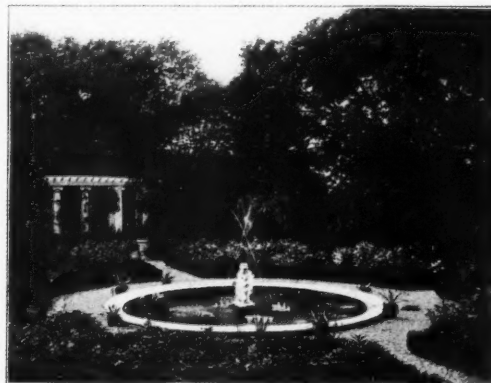
The CHAS. H. ELLIOTT COMPANY

FIG. 8.

In order to see how closely the panel within panel composition is related to a simple problem of two right-angled lines within a rectangle, compare Fig. 8 with Fig. 5. If necessary, imagine two sides of the interior panel of Fig. 8 extended thus, the vertical line nearest the center carried all the way from top to bottom, the lower horizontal one projected from this vertical line to the left side. Division and position are well accomplished by the same rules. With respect to lines, we may speak clearly by referring to their *division* of the space; with respect to panels, figures or masses, we will be better understood through referring to their

American Gardens

✻ Edited by Guy Lowell ✻



THIS beautiful volume contains over two hundred exceptionally fine reproductions from specially taken photographs, showing in detail sixty-one of the most attractive private gardens in America, both old and new, the majority of them being of moderate size. They are the work of our foremost American landscape architects, and of scores of non-professional garden-lovers. To the owners and planners of gardens the book will be invaluable, as it is the only one on the subject which shows what is possible in garden-making under American conditions of climate. The plans and the introduction (which treats specifically of garden design in America) will be found of material assistance. The beauty of its illustrations should make the volume appeal strongly to all garden-lovers. Illustrated circular sent on request. Price, \$7.50 net, express prepaid.

Bates & Guild Company • 42 Chauncy Street • Boston

FIG. 9.

position in the space. We deal with the relative proportions of different measurements in either case.

Now, in almost any work we take up these days there is combination of text and illustration. The relation of the two is a matter of adjustment with respect to proportions, just the same as if they were both masses of type or panels. Generally the illustration must be considered a darker mass, the text paragraphs lighter masses, and the rules of good division put into use in their apportioning. In Fig. 9 we have a beautiful example of the careful division which gives



A NOTE ON ARTHUR PATERSON



IT may interest those who have read "Cromwell's Own" to know that Arthur Paterson has spent a portion of his life in this country. He wrote, in sending his contribution to this little book:—"I was three years in New Mexico and Kansas myself, and have connections (relatives of my wife) living in Hartford, Conn., and in Chicago; and my uncle, Rev. Brooke Herford was a well-known man in Boston for many years, though now living in England; . . . and as I have published seven novels on American (far western) life, I feel myself quite half an American! It is possible that next year I may come over to America to lecture on Oliver Cromwell and other subjects which I have studied for many years. . . . I love America. It taught me manliness, and self-reliance, and respect for mankind when I was young. I would love to make myself known to America in person, as well as by my books, now that I am older."

In another letter, speaking of the possibility of Cromwell illustrations for this List, he says:—"It

NOTE ON ARTHUR PATERSON

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would be very interesting and instructive to see Cromwell and his family pictured in ways of which the ordinary reader of history knows nothing. For instance, Cromwell was particularly fond of music, horses, and of hawking. The idea that all amusements were forbidden in the Protectorate is quite erroneous. At the wedding of Frances Cromwell there was dancing, and Mrs. Cromwell herself danced with the Earl of Newport to the tune of forty-eight violins. An interesting picture could be made of Cromwell at his own fireside, with Betty on his knee, listening to Bridget at the harpsicord; or on the fens, with his sons Henry and Richard, as lads, hawking. Such pictures as these would give one a very good idea of Cromwell in his early days."



FIG. 10.

good position to cut, type and panel. While we appreciate the pattern maintained by the assembling of darks and lights together and the placing of the strong or darkest part of the composition somewhat higher in the page, etc., we feel particularly in this case an admiration for the diversity of space occupied by title panel, photograph, text and lower panel, and their excellent relation to each other. The illustration here, by acceptance as an element of the composition, is made a harmonious part and does not seem thrust into the page.

Fig. 10 furnishes an example of a double page with good divisions between text, titles and illustrations. In this, again, it is the proportions that most please, although harmony of type and cut, as well as contrasts of color (i. e., light and dark), play important parts in the make-up of the page.

The elements of display work hand in hand. In considering division and position we are brought again to the idea of balance, as well as to that of contrast or to that of harmony between type and cut, a harmony similar to that demanding one style of face. In dividing or placing any mass of type, balance must needs be consulted. And division, position and balance must all work together into pattern. By this time we must see that each is a distinct element, and yet, despite the fact that a separate paper has been given to each, they must not be allowed to work alone, except in the very simplest problems, for display has use for all. In fact, they are all interdependent.

(To be continued.)

DOUBLE UXTREE.

A Welsh newspaper has been started under the title of the *Penmaenmawr and Llanfairfechan Gazette*.

I met the newsboy in the street,
His little face was blue,
His eyes were starting from his head,
His brow was damp with dew.
He seemed to strive in vain to speak,
No single sound I heard;
Oh, 'twas an eerie sight to see
Him struggling with the word.

I slapped him on his little back.
"Buck up, my boy!" I cried.
"What is the matter? Something wrong
With your outraged inside?
Or is it grief that makes your heart
Distracted thus, and wild?
Confide in me, my little man;
Give it a name, my child."

He raised an agitated hand,
He drew a poster out:
It bore the words, he meant to state,
Which he was paid to shout.
He held it up for me to see;
These words my optics met:
"The Penmaenmawr and Llanfairfechan
Up-to-date Gazette."

— *London Globe*.

A PARADOX.

"Will you please insert this obituary notice?" writes a correspondent to the editor of a leading daily paper. "I make bold to ask it, because I know the deceased had many friends who'd be glad to hear of his death."—*London Tit-Bits*.

Written for THE INLAND PRINTER.

PRACTICAL PLATEN PRESSWORK.*

BY EUGENE ST. JOHN.

NO. II.—PLACING FORM IN PRESS.

BE "wide awake" when placing form in the press. Long usage renders some chase clamps insecure, unless a thickness or two of pulpy board is placed between chase and clamp, to afford the latter a hold. Chase and form must be snugly against bed, and if the chase is considerably shorter than space between roller tracks, then the opening should be filled with a strip of wood, otherwise register will be impossible. On some presses the shoulders, or rests, at bottom of the bed, in which the chase rests, are not cast in one piece with the bed, but are fastened to the latter with screws. To maintain register it is necessary to tighten these screws occasionally. Be sure the chase sits securely in both of these rests. We have seen one of them broken off at first impression, because a careless feeder placed the chase in one rest and out of the other one. In this case the chase clamp was powerful enough to hold the chase long enough for the smash. On another occasion a poorly justified form, which had caused the chase to spring badly in lock-up, was placed in the press and, of course, did not press flat against the bed. It so happened that in putting drier in the fountain a table-spoonful was accidentally spilled on the disk; the sticky stuff covered the rollers and caused them to lift the insecure chase and form entirely out of rests, resulting in an expensive smash.

OILING UP THE PRESS.

The bed and platen should be washed and oiled occasionally. The roller tracks should be kept free from oil. Should any find its way there, then wash the tracks and trunnions and apply some powdered resin. No oil hole should be missed.

ADJUSTING FOR WEAR ON PARTS OF PRESS.

As the press ages, trackway and trunnions wear rapidly. The wear on trackway may be made up by increasing the circumference of the trunnion to a certain limit. Unless this wear is made up the rollers will bear too hard on form, causing fill-ups and cutting prematurely. Roller bearers are used to prevent this trouble, but often are inadequate. The roller bearers cause the rollers to ride the face of the form throughout with the same degree of pressure, thereby preventing jumping. Here the usefulness of the roller bearer ends, various theories to the contrary notwithstanding. If track and trunnion are badly worn, rollers will still bear too hard on form and in addition will be worn down where they roll the bearers. It is foolish to use bearers to equalize impression. There are better means, as employed in proper make-ready, which do not increase the strain on platen.

* Copyright, 1904, by The Inland Printer Company.

MAKING READY FORMS, DRESSING TYMPAN AND
PITCHING IMPRESSION.

After stock and ink for job have been secured, the rollers and disk inked up, and the chase and form securely placed, remove gauges and strings or rubber bands used on preceding job; move the grippers so they will clear *all the form*, including outlying slugs, etc., and the roller tracks, and securely tighten them in their new positions. Dress the platen with a new tympan of two sheets of calendered book paper, sixty pounds to ream, 25 by 38 inches. The tympan must be true to its name, tight and taut like a drum head, and entirely free from bagging. The tympan bales, or clamps, on some platens are sprung and should be made effective by first heating and then bending them to shape, or else the end of tympan sheet should be folded into sufficient thickness where the bale clamps it to afford a secure hold. When this point has been attended to, lay the tympan smoothly on the platen and parallel to its edges. First tighten the upper bale, and then test it by pulling hard on tympan. Then smoothly stretch tympan to lower bale and tighten, and also test it. The tympan must be free from bagging and tight, else all sorts of trouble may follow. It is often secured under insecure clamps with fish glue or paste.

The tympan should be wide enough the long way of the platen to afford room for the end gauge and a gripper hold at foot of form and no wider. Roll the top sheet back under the grippers at lower edge of platen. All overlays and cutouts should be placed beneath the top sheet, and the latter kept free from blemish to facilitate feeding. Now pitch the impression. By comparing the printing surface of form in hand with one last on press, its area and material and condition of same, whether old or new — requiring underlay or not — you can readily determine whether the platen should be thrown forward or back, if the press be a Golding, Prouty, Peerless, Colt's Armory or Universal; and whether packing should be increased or decreased, if the press be a Gordon, Liberty, Nonpareil or Baltimore jobber. The platen on the Colt's Armory and Universal presses is thrown in or out with the device at the back of the throw-off, while the toggle platens of Golding and Peerless type are controlled with their wedges and screws. These presses require little or no packing on platen. Experience has shown that the Gordon type of press turns out work more rapidly if packing is used, because the two lower impression screws are inconveniently placed and unhandy for rapid or frequent changes of impression. The platen of the Gordon should be squared to four new seventy-two-point cap letter M's, one in each corner of the chase, and printing with one three-ply cardboard and two sheets of sixty-pound book. When printing lighter forms, remove the cardboard and throw upper end of platen out with screws for a square impression, and when printing larger forms increase the packing with hard cardboard and throw upper end of platen in.

This is an expeditious and satisfactory way of pitching the impression on the Gordon. Of course, all forms should be centered the long way of the chase and lie a little closer to lower than to the upper end of the bed, when practicable, so as to minimize make-ready and avoid slurring, as well as to secure good inking.

THE TRIAL SHEET.

Having pitched the impression, pull a trial impression on the top one of four sheets sixty-pound book, in addition to tympan and packing. Verify margins, position on ruled stock, etc., so that no belated watchfulness will make necessary a second make-ready because of some error in make-up. Examine impression on back of sheet and if it is not about even on all four corners of form make it so with the screws. Occasionally a very low corner of form — take a very low cut for instance — should be underlaid to type height before squaring the impression. Continue the trial impressions until impression is same on all four corners. Note if any rules or type are punching through because unintentionally underlaid on the stone with lead, wood or any other foreign matter, or not properly planed down, as well as any slanting matter "off its feet." Correct or have these defects corrected.

A square impression secured, we are now ready for the underlay and overlay. Either one or the other is necessary on every form, even the smallest, if not to secure a uniformly clear, legible impression, at least to prevent wear on the form by reason of the unregulated contact of platen and form. The tremendous force of the impact causes the iron in the bed and platen to give or spring opposite the center of the form, thus occasioning extra and superfluous pressure on the edges of the same. An examination of front and back of trial sheet will reveal this fact. The edges have a tendency to or do punch through while the impression grows weaker toward the center, where the printed side is hardly, or not at all, legible. This is true even if the form is of uniform height, the impression square and the tympan and packing flat and uniform.

THE UNDERLAY.

The first step in make-ready is to get all portions of the form to uniform height. This is done with underlays of paper and cardboard, pasted securely and placed in exact position on the bases of the low portions of the form. The form should be lifted from press and laid carefully face down on a soft, clean cardboard, so that each low letter, rule or cut may be securely and exactly underlaid. The bases of some cuts are wider than their faces and allowance must be made for this difference. Parts of form that are entirely illegible in trial impression require from three to six ply board underlay, while slightly illegible parts only require paper underlays of various thicknesses. The purpose of the underlay, primarily, is not to equalize impression, but to secure uniform height to rollers for even

inking, hence the underlay is not to be substituted for the overlay in regulating impression, except as it secures the same height to all parts of the form.

The impression screws and packing are used to make the platen level and square to form; and the underlay is used to make the form level and square to the platen and rollers.

THE OVERLAY.

The spring in the metal is principally taken up and the extra impression a solid surface will require over a lighter one is given by the graduated overlay. It is manifestly improper to give an engraving or electrotype a square impression by means of an underlay placed on the side toward the center; because that would tilt the cut and cause rocking. After the form is brought to uniform type height throughout, the underlaying process must be discontinued, unless the rollers bear too lightly on the form, when an extra underlay of same thickness throughout may be placed back of the entire form. Exceptions to the rule are perforating rules and vignette edges of engravings.

Perforating rules, to protect the rollers, should be kept slightly below type height by underlaying the remainder of the form; and vignette edges of engravings, to secure light roller pressure and minimize fill-ups should be lower than the solid portions at type height. Engravings should never be underlaid so as to become convex to the roller and platen. An exact underlay will raise solids and keep down delicate edges without this error, which will produce "dishing" and necessitate remounting of the engraving on a level base. An engraving or electrotype on wooden base that shows most impression toward the center of the form or toward its own center, or both, before overlay, is either improperly underlaid or else is on a warped base. Engravers aim to mount cuts flat and about type high; but atmospheric influence on the wood or carelessness in the composing-room or press-room, in allowing water to come in contact with the wood, plays havoc with their intentions. Unless you are indifferent about ruining such a cut it must be remounted. When underlaying a rule that is sharp on the base, use a very tough paper or a thin, narrow strip of copper, else it will cut through the underlay.

Supposing platen to be square and properly pitched, tympan and packing even and taut, the form at same height throughout, so that the rollers are inking the form with good pressure, we are ready for the overlay. Pull a trial impression on three or four sheets of sixty-pound book, or more if necessary, to get sufficient impression on the back of the sheet to discern the variations of impression readily.

The first defect to overcome is the spring in the iron which makes the impression gradually weaker from edges to center of form, and toward center of each cut and page or other portions of form separated by open space. Thin French folio or tissue paper is used, the French folio being about twice the thickness

of tissue. On a fairly solid form of the same sort of type an irregular pyramid of three thicknesses of tissue paper will make up for the spring of the metal and give a uniform impression, provided the form is so small as not to overtax the press.

The overlay is cut to exactly fit the marked-out spaces on back of sheet requiring extra impression. To do this lay the trial overlay sheet, back up, on a board at an angle toward window or artificial light. Examine the impression carefully on back and the print on front of sheet to determine the character of spring in the metal. Cut out edges, sharp rules, leaders, isolated small characters and any other matter that punches through. A fair impression will be noticed some distance further in toward center; at the inner edge of this reasonable impression mark an irregular oval taking in the major portion of form inside of edges. Inside of this oval mark two smaller areas corresponding as nearly to the spring in the metal as you can gauge it by the impression on back and the print on front of sheet. These enclosures are then covered with tissue paper, cutting it to shape with a sharp knife, after pasting tissue on sheet. A thin paste, free from lumps, is sparingly used to prevent undue impression where paste is applied.

Cuts and pages in a form must be overlaid in addition toward their own center. With practice it is all done with a single overlay and cut-out sheet, but separate overlays would be advisable for a beginner. An additional thickness of French folio is placed on the entire subject of an engraving; the high lights and vignette edges cut out and scraped away, and still another thickness of French folio laid over the solids.

All overlays should fit exactly, but one a trifle small is less objectionable than one too large; the latter causing a discernible break in the print. Cut-out cut overlays, when not exactly in position, mar the print so that the ordinary flat overlay would be preferable. To apply the overlay exactly, cut partly through the two upper corners of impression on overlay sheet, and, with letter on letter, paste the overlay securely to the sheet beneath the tympan.

Heavy-face type and defective letters require an extra overlay of French folio. For all such patching up on the overlay have strips of French folio from one-eighth to one inch wide at hand; this is more expeditious than cutting a small patch out of a large sheet. The heavy-face rules, so much used in panel forms, bother the inexperienced unduly. In treating them, first be sure that they are planed down properly and underlaid to good roller pressure. Then apply the overlay just where it is needed and the result will be satisfactory, providing the compositor used rule that was not sprung and that he also made a good joint.

In all printing where the form is fairly new the hardest possible tympan and the least possible packing, coupled with intelligent underlaying and overlaying will give the clearest, sharpest impression.

(To be continued.)

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XV.—SYNTAX OF ARTICLES.

SYNTAX and diction are not the same. Syntax is proper grammatical construction, or association of words in their relations as parts of speech; diction is choice of words with reference to their sense, whether grammatical construction is involved in the choice or

One would hardly expect that much space would be needed for telling how to use these words properly, yet Gould Brown devoted ten and a half of his large pages to the subject, and William Chauncey Fowler, who is not so discursive as Brown, used about half as many words for it. Both give examples of misuse, and both class certain expressions as erroneous that are not considered so by many scholars who know fully as much as either of them about grammar. Some of their rules are not needed, and for that reason,



IN FAIR JAPAN.

Courtesy Sanhachiso Otsuka, Kyoto, Japan.

not. How often it has been said of a good proof-reader that "he never allows an error in diction to pass," when the speaker means an error in syntax, a grammatical error. When the latter is the true meaning, it is false diction to use the quoted expression, but the syntax is faultless. What syntax demands in the sentence is simply that a noun (or a nominal phrase) be used where the word "diction" stands. When the speaker means a departure from such construction, if he says diction he does not violate syntax, because the sentence is properly made, according to grammar; but he errs in diction, because he uses the name of one thing when he means another thing. Probably no error could be made in the use of articles that would not be one of syntax.

although they are true, might well have been omitted. For instance, "The word to which *a* or *an* refers," says Fowler, "must always be expressed; that to which *one* refers may be understood. Pointing to books, we can not say, 'Give me *a* or *an*;' but we may say, 'Give me *one*.'" All true, but no person needs to be told so.

Proofreaders have very little real occasion to do anything with regard to the use of articles except to follow copy. One manner of use is almost universal, but not quite so, and those who write in the exceptional way are always sure that it is the right way. It is thoroughly understood that *an* is used before a vowel and *a* before a consonant; but the exceptional persons do not recognize the really consonantal initial

sound in words like one, union, etc., and use the wrong article before them. Commonly the proofreader will be justified in correcting this, but he would be foolish to insist upon it if any one with authority wishes to have it.

Sometimes it is necessary to repeat the article in a sentence, if clearness is to be secured, but in many similar cases omission of the second article is only a little looseness in construction, that many good writers do not object to, and some even prefer.

One of Fowler's examples of false syntax is, "A man is the noblest work of creation," and another is, "He was doomed to ascend a scaffold." His reason is that what is meant is that man in general is the work, and that it is right to say "the scaffold." But, even if the objection to the sentences as quoted were indisputable, they would not show false syntax, for the construction is faultless; and a writer who chooses to use these expressions has a perfect right to do so, although the other way is the commoner one.

"There is an harshness in the following sentences," "Such an one is not to be looked for," "What an one was he," "An universality seems to be aimed at," "Resentment is an union of sorrow with malignity," are given by Gould Brown as improprieties for correction. Each sentence contains what is now erroneous, but they are all from writers of a period when the article was commonly, and so correctly, used—they were not errors when written. It is beyond question, however, that in each of them, and in all expressions like them, *a* is now the proper form of the article.

In some cases the presence or absence of an article seriously affects the meaning. Thus, if we say that few persons do a certain thing the idea conveyed is that of contradicting the supposition that many do it. Saying that a few do it means, properly, that, though it might be done by no one, it is done by some, though not many. Fowler says of this: "If the article is inserted, the clause is equivalent to a double negative, and thus serves to amplify; if the article is suppressed, the expression has either a diminutive or a negative import."

Omission or inclusion of the article also affects the sense in matters of comparison, and in some other expressions. If we wish to say of a man that he is better qualified for service as a soldier than for a sailor's duty, the right way is, "He would make a better soldier than sailor," with only one article. "He would make a better soldier than a sailor" would be right if we meant that he would be better as a soldier than a sailor (some other person who is a sailor) would be. If we speak of a north and south line, meaning two lines one situated north of the other, we do not say what we mean; it should be, "A north and a south line." If we mean one line running north and south, we should say, "A north-and-south line." "A black and a white horse" means two horses, one black

and one white. For one horse black in some parts and white in others, we should say, "A black-and-white horse." Whether the hyphens are used or not depends somewhat on personal choice. The sense can not be misconstrued with proper attention in the matter of the article; but, as the three connected words express one qualifying attribution, and thus actually become one compound adjective, the present writer prefers the compound form. The definite article is similar with regard to its use or non-use.

Fowler says: "The omission of the definite article, when the sense is restricted, creates ambiguity; as, 'All words which are signs of complex ideas furnish matter of mistake.' This may mean that *all* words are signs of complex ideas, and furnish matter of mistake, or that such a part of them as are the signs of complex ideas furnish matter of mistake. The ambiguity is removed by the use of the article; as, 'All *the* words which are signs of complex ideas furnish matter of mistake.'" But Fowler did not have his thinking-cap on straight when he wrote this. With or without the article, there is no ambiguity in the words as he quotes them. Insertion of two commas in the sentence would give it the wider meaning, but without them it very plainly expresses the restricted sense. No proofreader should make it different from what is written.

(To be continued.)

THE MAN WHO CLIPPED.

I saw him take the paper and
Turn to the Household Page,
Then scan the columns up and down,
As one who all would gauge.

"Aha!" he muttered to himself,
"Here's 'How to Make Rice Fritters,'
And, 'How to Utilize Cold Beef,'
And 'Home-made Stomach Bitters.'"

Then from his pocket forth he took
A pair of scissors, small,
And severed from the printed page
The helpful hints and all.

He clipped "The Way to Scramble Eggs,"
And "How to Make Peach Butter,"
As well as half a dozen more.
"That's all"—again his mutter.

"A thoughtful man," at once I mused,
"A man who cares for things;
Who loves the calm, contented song
The home teakettle sings."

"Do you," I asked, "preserve those notes
So that your wife may eye them?"
"Not much," he growled, "I cut them out
So she won't get to try them."

—Baltimore American.

ORDERED THE COW.

An electrotyper who distributed his specimen books showing his stock-cuts received a communication from a Kansan into whose hands a copy fell. As is well known, a stock electrotype specimen book shows cuts for standard illustrating, such as cows, horses, sheep, plows, wagons, etc. The prices range from 25 cents to \$2. The Kansan wrote that, if the cow shown on page 19, numbered 2842, price 60 cents, was a good milker, he would take her.

Written for THE INLAND PRINTER.

ECONOMICS OF THE HAND PRESS.

BY B. R. BOWMAN.

FEW managers of composing-rooms fully appreciate the range of usefulness of the printers' hand proof-press, and its importance and practical value are comparatively little known by the ordinary compositor. But comprehension of its varied uses is gradually growing in all modern printing-shops. Originally the platen of the Washington hand press was not perfectly straight or flat — being hollowed in the center. The tympan consisted of a blanket and other soft packing material. If both the bed and platen were straight and smooth, only the center of the form would print. The outer portions could not be printed, even though enough impression might be applied to perforate the center, peculiar as it might appear to printers or others by whom this principle is not understood.

It can readily be seen that, as originally made, the press could not be used where heavy impression is required, without blurring and mutilating the stock and probably injuring or destroying the valuable cut,

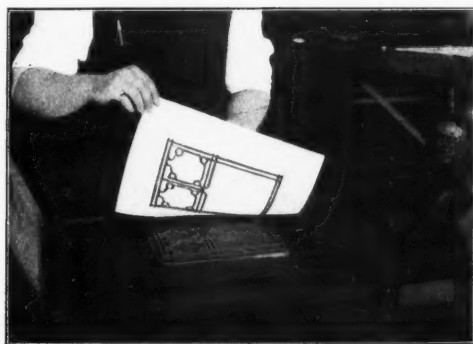


FIG. 1.

hence the bringing-out of the press which is now universally used by engraving establishments and which has become an essential factor in the perfect and economical production of letterpress color printing. It enables the printer to present a proof identical with the finished job, enhancing the possibility of the customer's O. K. It eradicates the system of the printer depending upon the customer to imagine the effect of a finished job where color and marginal effects are involved. In lessening or abolishing these responsibilities the production of work is necessarily economized to a great degree. Most modern shops use the improved proof-press, but there are very few using it in the most profitable way. It is not a rare instance in some shops to relegate the hand press to the unimportant service of acting as a dead-stone, in the meantime submitting planer proofs.

It is profitable to have one man run the press, and experience has proven the advantage of having a regular pressman — one who has the talent to obtain results

in the mixing and harmonizing of inks. This also saves an enormous waste of waiting time where there is a force of from twenty to thirty men employed in the jobroom. Where one man does all the proving he becomes thoroughly acquainted with his press and can instantly determine the amount of packing necessary, which is time that would be lost by printers unfamiliar with the work experimenting on account of not knowing the exact amount of packing required for each individual form.

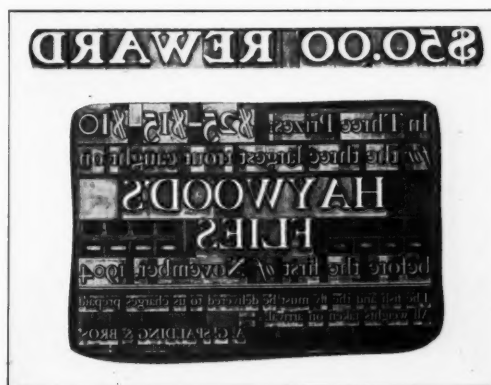


FIG. 2.

In order to prevent confusion to the compositor in finding the form when he receives the proof for correction, the location of it is indicated on the proof by the prover. Every rack, stone or cabinet is designated by a letter, and each slide it contains is numbered; hence, if B-4 appeared on the corner of the proof, the compositor would merely have to know where cabinet B was and the job would be found on the fourth slide.

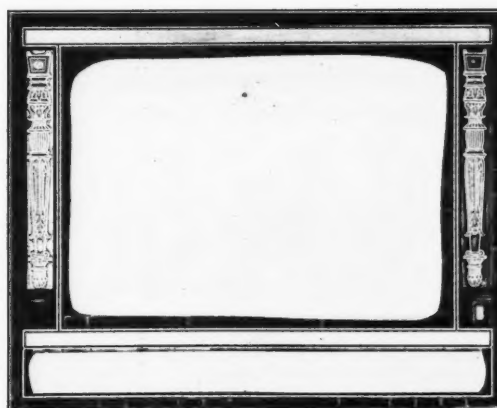


FIG. 3.

Proofs of all forms are taken on folio first, and when submitted are either on enamel, with the margins scored, or on the exact size of stock.

The printer often loses a good opportunity in allowing the proof of a job to make an unfavorable impression upon the customer. The aim and purpose

of the proof should be to create the right impression. As there are harmonious colors in printing, just as there is harmony in music, it will at once be seen that it is as desirable, in fact an actual necessity, to show a proof as nearly identical with the finished product as it is to strike the right note or chord. What would look decidedly harsh and ugly in a black stone proof, and prove objectionable to the customer, can be transformed to invite his admiration and approval because of its being presented in proper style and good taste.

To show a proof in colors is rendered easy by the use of the hand press, and is practically impossible without it. Two-color booklets, for instance, where the border and running heads go in a color, can be



WASHINGTON PRESS.

submitted with a finished appearance by the use of quads or slugs and metal furniture, 4 by 12, for upright guides, placed at the base of the type form. A more definite idea can be obtained by reference to the illustration (Fig. 1). In such cases one border only need be set until O. K.'d by the author. When the sheet is registered against the metal furniture guide, as shown, the metal is dropped on its side and again placed accurately against the slug in taking succeeding proofs.

Metal bearers or strips of solid wooden border are used to put along two sides of the form to keep the form from punching the tympan, and they act also in equalizing and gauging the impression.

Where color lines are spread throughout the pages, the form is first inked in one of the colors and a frisket or folio of paper is cut to cover the red lines, as shown in Fig. 2. Of course, this proof is registered by the

method shown in Fig. 1, and the other color is treated in the same way (see Fig. 3). Where forms are made up for colors, the work is very simple—merely a matter of registering.

Another method of proving a color form is by inking the entire form in one of the colors, then untying the page, lifting out the lines, washing them off, inking them again in another color, replacing them, then tying up again. But unless the prover is especially skilled there is likelihood that by the time the proof is taken there will be little luster or freshness in its appearance.

By the aid of the friskets, cover-designs (whether type or solid tints) carrying several colors can be easily and accurately proved on the hand press. If there are any defects in proofs they can be touched up by mixing a little of the ink with benzin and applying with a small brush.

THE INLAND PRINTER of June contained reproductions of a few splendid designs which occupied two pages, partly illustrating the artistic possibilities that lie in the clever manipulation of type and ornament.

There is a fertile field for the artist in initial drawing. Designing is coming more within the practical province of the printer. If a printer does not possess the elemental knowledge of this art, he can not succeed with the material and other accessories at his command. It is for this reason that the department of Job Composition in THE INLAND PRINTER has proven so beneficial to compositors in aiding and educating them along the lines of good taste—the essence of art. A job-printer with no conception of line, mass and color can not hope to express his latent taste. Whatever observation may be made with regard to present conditions, I reiterate that such knowledge has a limitless field. It is obviously true that it becomes necessary for the workman-artist, who builds the form, to know the effects of shade, weight and balance. The knowledge has refined the skill and developed specialists in the manipulation of mechanical utilities.

A pronounced lack of economic consideration is shown in the proofs made of body matter for books, magazines or other similar purposes where machine composition is in vogue. The ordinary roller proof-press is in general use for this work, with a heavy and soft or thin and worn blanket around the roller. Imperfect letters are shown to print up clearly enough to deceive the proofreader so that he refrains from marking them, and perfect letters may show defects which the proofreader "marks on suspicion," with the result of incurring expense for an unnecessary correction and a good chance of a genuine error where none existed before. This fault, however, occurs by the careless use of the best-made hand press, but is aggravated by the inadequate proof-presses now used. While the Washington proof-press will not lend itself readily to proving on the long galleys, there is a style of press in use in some of the old-time offices which has qualifications which adapt it to present-day needs. A press was built by John Harrild & Son, of London, Eng-

land, in 1850, which is still in good and active service. An illustration is shown herewith, made from a rough sketch. The press takes up no more room than the cheap roller hand press, but the quality and range of work obtainable from a proper understanding of its capabilities almost approximate the value of the Washington press. With a due care to perfect tympan and packing, good rollers and clean ink and ink table,



PROOF PRESS OF JOHN HARRILD & SON, LONDON, ENGLAND.

expensive and vexatious delays in making corrections for defective letters, etc., after the forms have gone to press would be obviated. The slatternly neglect, the puerile economy which are shown about the proof press are dearly paid for on the cylinders and in the proofroom. But even in the best establishments this obtuseness is shown in very little less degree than in the old-time shop in a cellar in some obscure alley.

BARGAINS IN TECHNICAL BOOKS.

An exceptional opportunity for securing technical books and specimens of printing at reduced cost during the holidays is offered by The Inland Printer Company. Two special offers are made, one especially appealing to newspapermakers and the other to job-printers. To the former is offered Byxbee's popular volume, "Establishing a Newspaper" (than which no more comprehensive book on the subject has ever been written for the guidance of the beginner as well as the more experienced newspaper man), and Krebs' "Gaining a Circulation," which contains over five hundred schemes, tried and proven, for adding names to the subscription list. The regular price is \$1 for each book, but both are offered at a special holiday price of \$1.25 for both volumes.

For job-printers who are endeavoring to keep abreast of the times and improve the quality of their work a special group of excellent specimens is offered. The "Portfolio of Printers' Specimens," examples of commercial work, done by students in the Inland Printer Technical School, regularly sold for \$1, together with a portfolio of "Art Bits" (beautiful specimens of half-tone and three-color work), regularly sold at \$1, and the "Book of Designs," containing 250 specimens of advertisement composition (regular price 40 cents), are grouped in a special holiday offer of \$1 for the three, a most noteworthy bargain.

As this offer is only made for a limited period, orders should be sent at once.

Written for THE INLAND PRINTER.

A STUDY OF IMPOSITION.

NO. IV.—BY CHARLES M. BUTLER.

GORDON FORMS.

A SINGLE page to be in proper position should be slightly above center of chase, narrow way; in the center long way with head pointing toward the left. The bottom or lower edge of a Gordon chase is usually notched to allow the framework to be held in secure position on the press. The quoins should be on the upper edge of the page and on foot. They should be closer to page than to chase where possible, especially on small pages which require quite a width of furniture between them and the chase. This gives greater security of lock-up and the power of the squeeze is more easily transmitted through a reasonably narrow strip than through several pieces or one larger piece. The long strip of furniture on the lower edge should reach to head of chase to be made immovable. Head and foot pieces should reach up to chase or against furniture, for same reason, and pieces used to lock against should bear against a solid to form a perfectly ideal form. The paper to be printed upon is fed to guides (pins) set in the tympan of the press at the bottom and left-hand edges of the sheet.

Fig. 1 represents an ideal lock-up of a four-page form, applicable also to single or double page forms for Gordons or cylinder presses.

A two-page form (Fig. 2) is commonly known as a "work-and-turn" form, and a work-and-turn form

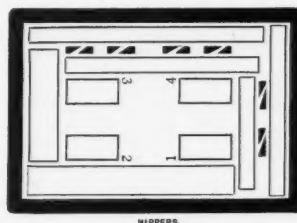
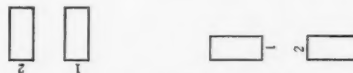


FIG. 1. Example of Ideal Lockup.

is complete in itself. That is, the two pages are printed on one side and the sheets turned over and printed on the other side. The sheet is then cut in half, forming two complete copies printed one page on one side and the second page on the other.

The heads of the pages should be toward the bottom of the chase. To get the pages into proper posi-



FIGS. 2 AND 3. Two-page Forms.

tion to print, measure from outside edge of one page to inside edge of the other (or from center to center), half the length of the paper to be printed upon. The second scheme of lay (Fig. 3) is a variation to meet requirements of stock.

SQUARE FOUR.

This form (Fig. 4) represents the fundamentals of imposition — a one-fold; has back margin; head margin; two sections, outside 1, 4; inside 2, 3; forms two leaves or a book. Page 1 is placed on lower left-hand corner with page 4 to right to form back. Page 2 head to head of 1 with 3 to make the fold. Print

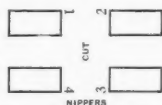


FIG. 4. Square Quarto.

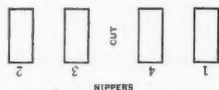


FIG. 5. Long Quarto, from Outside.

all four pages on one side of paper, turn sheet end for end and back up. Cut paper in half, which gives two books of four pages each.

LONG FOURS.

Heads of pages should line up on nipper edge (or feed edge on Gordon form) to give straight edge (Figs. 5, 6). This scheme is used to save stock, as very often cover stock and fancy papers, instead of

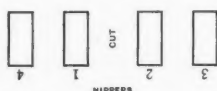


FIG. 6. Long Quarto, from Inside.

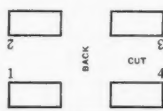
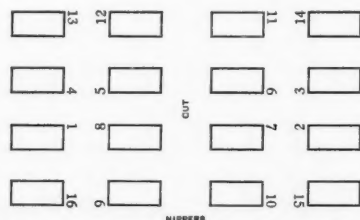


FIG. 7. Oblong Quarto, "Music" or "Open End."

being halved or quartered in cutting, to fit forms are cut 3-out or 5-out, etc. The lay of Fig. 6 is used where pages 3 or 4, or both, are blank, and saves filling in furniture to build up pages of uniform size. Positions of blank pages in these cases are imaginative.

OBLONG FOUR.

First page is on lower right-hand corner, with page 4 to form back. The short way of the sheet in this style form is the back or fold. The sheet reverses the nipper edge — one edge on one side and the other on the reverse. The pin or side guide remains stationary,



EXAMPLE III. "Newspaper" Machine Octavo.

while on regular forms the guides change and the nippers remain stationary. Paper should be squared up before printing, so that the register of the pages will be uniform (Fig. 7).

MACHINE-FOLD FOUR.

Fig. 8 represents a peculiar lay of pages to meet requirements of folder. Is part of a twenty-page form folded on folder using lay of pages represented in

Example III. One feeder (human or automatic) starts the sixteen through the folding machine. Simultaneously with the arrival of the sheet to the apparatus

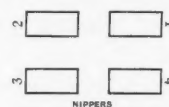


FIG. 8. Machine-fold Quarto. Used in Connection with 16-page Machine-fold to Form 20-page.

making the third fold, the four-page is fed in, foot first, to the same apparatus by a second feeder. This explains why the foot of the pages are made with the cut edge of the paper, so that they will register with the larger sheet.

DOUBLE FOUR.

The advantage of this form (Fig. 9) is either to save presswork or binding, or both. The paper can be cut once or twice before folding, as desired. Pamphlets with large runs are very often run double, folded double and covered double to save binding and printing expense, and usually imposed one on top of the other, whether folded double or not, to avoid mixup in turning sheet over in printing; otherwise, laying on reverse edges, there is always doubt as to which edge is straight, etc.

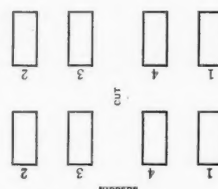


FIG. 9. Four-page, Two-on.

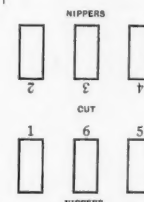


FIG. 10. Six-page Folder.

SIX-PAGE FOLDER.

A reverse-nipper form; margins of equal dimensions. Paper should be trimmed before printing (Fig. 10).

SQUARE QUARTO.

First page laid at lower left-hand corner; a regular work-and-turn form, cut through the center of the sheet the short way of the paper after printing, makes two books of eight pages (or four leaves) each (Fig. 11).

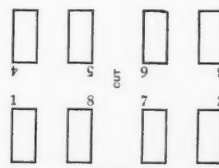


FIG. 11. Square Quarto.

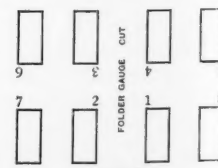


FIG. 12. Machine Quarto.

MACHINE QUARTO.

First page imposed from inside; regular work-and-turn form, cut through center of sheet short way after printing. Looks the same as square quarto after cutting, but gives straight edge on pages 2, 3, guide on

folder, which is not possible in square form on account of variation of paper on end way from gauge (side guide) on press. On hand-fold forms this scheme is very often used to get peculiar action from printing rollers, to get all heavy or all light pages in juxtaposition, rather than to have alternate pages of different strength scattered over the form (Fig. 12).

"OBLONG" (MUSIC OR OPEN-END) QUARTO.

An oblong page is one in which the lines of type read the long way of the paper, in comparison with a

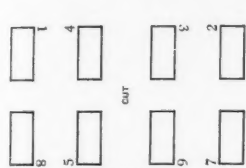


FIG. 13. Oblong (Music or Open-end) Quarto.

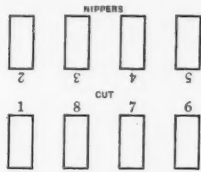


FIG. 14. Folder Quarto.

"perpendicular" or regular page in which the lines of type read the short way of the paper (Fig. 13). The first page is at the upper left-hand corner, or lower right, with the lines reading toward you, if laid from the lower right, or away from you if laid from the upper left. The folios are all on the trim edges; regular work-and-turn; sheet cut through short way after printing. The ends are open; the short fold is the back. This form can be imposed from the center if desired for any reason — starting from position of page 5 or page 13.

FOLDER QUARTO.

First page on the lower left-hand corner, page 2 on upper left (Fig. 14). A reverse nipper form, paper should be squared (trimmed) before printing to insure register; cut long way of stock after printing. This is the common way of "laying" an eight-page folder form. Fig. 11 style is also used without stitching or trimming of head margin; a simple two-fold, leaving the half sheet intact.

DEEP QUARTO.

For memorandum books, perpendicular end sheets in music books, etc. (Fig. 15). The position of the pages is the same as Fig. 13, the heads and foot of

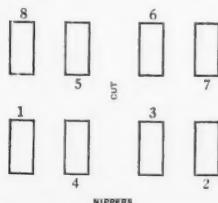


FIG. 15. Deep Quarto Memorandum Book.

pages being turned alternately so that even and odd folioed pages read one from the other. A regular work-and-turn form, cut through the paper the short way of the sheet after printing. The first fold is made the short way first, the long way second, same as

music-fold eight. This same scheme is used in music forms where oblong and perpendicular pages occur in the text. The idea is that all pages read in the same directions. Position of the book remains unchanged whether reading an odd or even page. For four-page scheme to use on end-sheet form, use diagram of outside half: 1, 4, 5, 8, in rotation become 1, 2, 3, 4, reverse nipper, same as Fig. 7.

Double forms are devised to save presswork and binding. Fig. 16 is one scheme for saving half this work on pamphlets with large runs. A regular work-and-turn form; paper cut through short way of sheet after printing; two-fold for two books instead of the same number for a single book. After stitching, cut through center, which gives two books of eight pages each. Commonly called a "roll" fold, folding being all in one direction. Fig. 9 is the scheme for laying a double four, as a cover, to cover a two-on job of a similar nature as the scheme shown in Fig. 16.

The margins on this form are irregular, according to the principles laid down in Example II; the trim size of the book should be taken into consideration when making, or setting, the space between the duplicate pages — from the bottom of one page 1 to the bottom of the other page 1 should measure the exact

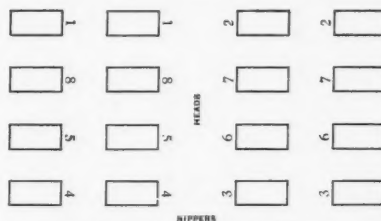


FIG. 16. Double 8-page, Folded Two-on.

trimmed size, as nothing is to be taken into account but the cutting of the books apart. Measure from the foot of outside 1 to top of first text line on page 2, scanting the margins sufficient to meet the conditions required as to whether the printed page is to appear exactly in center of folded sheet or a little above. The space should be considerably less than twice as much as the margin left at outside edge of sheet. A very small trim or none at all may be allowed for head, and allowance for waste to square form may be necessary only on the bottom trim of outside book. A form of this kind is either simple or complex, and whether the job is "good" or not depends upon the man who makes the margins more than it does upon the binder or cutter.

(To be continued.)

HELPS THEM DO BETTER WORK.

Let me add a brief testimonial as to the worth of your magazine. In an experience of five years as a compositor, both news and job, which has taken me into various large offices, both in New York city and out of it, I have found that the printers who read THE INLAND PRINTER and other technical magazines, in nine cases out of ten, turned out a better grade of work than their competitors.—Alan C. Madden, Fishkill Landing, New York.



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"HE TOOK ALL."

Assigned, 1904, to Inland Printer Company.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. MCQUILKIN, EDITOR.

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EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETT.

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One year, \$5.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

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G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

A WELSH editor evidently forgot the admonition about brevity when he named his paper *The Penmaenmawr and Llanfairfechan Gazette*, which is the heading of one of the latest aspirants for journalistic honors.

A CORRESPONDENT of the *American Pressman*, in a favorable notice of a labor paper, says, "it is published by a corpse of able writers," which is slightly suggestive of the quiet spot so many labor papers seek, even in the days of their infancy.

FOLLOWING the example of Washington Typographical Union, the Typographical Association, of Manchester, England, has erected a building which contains rooms for meetings, offices and stores. It is confidently expected that Manchester's Caxton Hall will, like Washington's Typographical Temple, prove a paying investment.

ONE gets an idea of the comprehensive character of the beneficial system of some trade unions when he reads that about eight hundred unemployed daily sign the out-of-work list of the London Society of Compositors. The management of this branch of its activities is a tribute to the business capacity of the organization, and, indeed, it is a justifiable criticism of some unions that the benefit schemes are given such attention that other and not less important matters are obscured.

THE schoolmaster may be abroad, for he would be brash indeed who would question the correctness of that old quotation; but there must be spots he has missed. This is suggested by the statement that a printer contracting to furnish work at \$1.08 a page was unable to execute the job and gave out a portion of it, when he found his competitor charged \$3.36 a page. If this much-needed lesson in estimating was lost on the cheap and careless one, the sheriff will surely get him. And the sooner the better, perhaps.

HOW to treat the chronic "late"—the man who seems to be ignorant of the necessity for or the desirability of being punctual at starting-time—has long plagued the managers of printing-offices. Although the Salvation Army insists on good character and total abstinence on the part of those who work in its printing-office, it found many laggards among the employees. A "system" of timekeeping was installed, but the latecomer remained with the office. Then, what is known as the "morning knee-drill," consisting of a five-minute service, was installed, and the management made it a matter of honor with the employees to be prompt. Since then, it is said, excellent time has been kept. Notwithstanding the success

attending this effort, there is little likelihood of many offices resorting to early morning religious services to insure punctuality. Not a few would have to hire chaplains, which would add to the expense account.

SUGGESTIONS as to the regulation of apprentices we have had without number, but it is not recalled that any one has advanced for consideration what might be called "the Austrian plan." In that country, the apportionment of apprentices to journeymen is regulated by law. Recently an employer indulged himself in an unusual number of embryo printers, and, on his fellow employers making complaint, the authorities ordered the offender to discharge over one-half of the apprentices. Unsatisfactory as our apprenticeship regulations—or lack of them—may be, Government interference does not give any promise of betterment, even if it were possible in our complex industrial world.

IN discussing trade affairs, an Australian states a case which shows how trade may be secured and held by promptness. On the same day he dispatched two orders from Sydney, one to the United States for sixty fonts of display type, the other to England for cases and cabinets to hold them. In fifty-two days the type arrived from San Francisco, but one hundred and twenty-one days after mailing the order he is saying things because no advice had been received from England. San Francisco is about ten days nearer Australia than England, but that does not explain the delay, and the Australian speaks as though he regretted not having placed both orders with the American firm. Promptness pays, especially in the foreign trade.

IN conformity with the decision of the referendum vote, the *International Bookbinder* is now issued by the officers of the Brotherhood, the former editor and publisher, Mr. Feeney, bowing to the inevitable, though doubtless feeling an injustice has been done him. In the first issue under the new régime we are told the policy of the *Bookbinder* will in the main be dictated by the executive officers, as the varying needs of the organization would seem to demand. The central purpose of the *Bookbinder*, however, will be to initiate an educational propaganda on phases of the labor question, such as the apprenticeship question, the use and abuse of union labels and the shorter work-day. This salutatory "reads" modestly, but the editor will be much older before his self-imposed task is finished.

PRACTICAL and instructive advice is given in the address on the subject of advertising, delivered by Mr. Charles W. Mears at the first banquet of the Manufacturers' Advertising Club, of Cleveland, Ohio, printed on another page of this issue. The speaker's remarks on the need of an appreciation of the inter-

dependence of the various departments in a manufacturing business, in the sales department and in the advertising department, can not be too strongly emphasized. The tendency of the zealous gentlemen at the head of departments in the printing trades to "fight for their own hand," without regard to the good of the house, is one of the most exasperating of the employer's experiences. The fallacy of the idea that advancement may be secured by another's detriment is dimly breaking on the intelligence of the man with the hammer.

IN a letter to the *American Pressman*, "Roxburgh," of San Francisco, expresses the opinion that the question of allowing the feeders to set up international housekeeping for themselves will be the *pièce de résistance* at the next convention of the International Pressmen's Union. This gentleman, who is favorable to separation, regards the movement as one of the outcroppings of the Franklin feeders' strike at Chicago. Whatever may be the cause of the agitation, it is very evident the dissidents are not going to have a walk-over, for in publishing a circular addressed to feeders and suggesting secession, the *Pressman* gives it the significant caption, "The Hand of Cain," and makes a few remarks that are severe and presage trouble. These warring factions owe it to the trade—the employers and their fellow employees—to settle this difference before the conflict reaches the stage which makes the pressrooms the battlefield. Once centered there, the outcome is uncertain so far as the combatants are concerned. The chances are against the aggressors, it is true; but there is one certainty: that all others engaged in the business—innocent parties powerless to interfere in the dispute—will suffer immensely.

ORDINARILY, it would appear to be drawing the long bow to say there was need for an agitator in Ireland; yet there is an excellent opening for an anti-cutthroat competition spokesman in Hibernia. The exhibit of bids given to several municipal bodies discloses the fact that one Dublin firm has either become so patriotic that it is giving its work away or has "up its sleeve" some method of production much more revolutionary than any which has yet appeared in the history of the arts. Here are a few of the figures which indicate that if the management of this concern ever read some recent printing-trade literature, it has not done so understandingly. The firm offered to do certain work for Belfast authorities for £95, which the next lowest tenderer thought worth £212; in another case, its accepted bid was £240 for a job which last year cost £585, and other competitors figured out at £580, £583, £591 and £620. Bidding for the printing of a list at so much a name, the Dubliners asked 2d. a name, while those in competition thought 5d., 6½d., 7½d. and 8d. about the proper caper. If Irish printing contracts be not unexcelled browsing fields for graft-

ers, which has never been hinted so far as known, the members of this firm are in no danger of disgracing themselves by dying rich. Viewed as an act of philanthropy, this method of bidding has Carnegie's free-library notion beaten a mile.

AFTER being on strike for eight months, the book and job printers of Hull, England, have withdrawn their demands. At the outset they sought an advance of 3 shillings a week, which the employers met with an offer of 1 shilling, which was refused. The merits or demerits of this particular controversy aside, here is another illustration that it is exceedingly difficult for men who are comparatively well paid to increase their wages by striking, especially after the employers display a disposition in some measure to meet the workers' demands. There have been several recent examples of this with us. It is not necessary to go far to discover one of the powerful contributing causes to this state of affairs. The dear public will not hesitate to give much moral and some material support to men who are endeavoring to raise their wages up to or slightly above the level of the average for their class of labor in the community. But when men who are already in receipt of earnings beyond those of the average citizen make an appeal for still more, the public looks askance, and if it does not tacitly side with the employers, it refuses to become enthusiastic over the condition of men who are better circumstanced than the great mass. People are quite willing to help you up to the plane which they occupy, but are diffident about giving you a boost above that position. As a check on the strong trade unions going on a rampage, of which some good people are in constant fear, this attitude of the public—even trade-union—mind is perhaps as potent as any other agency. It at least is an element which the careful unionist takes into serious consideration before he casts his vote for or against a strike.

THE BONUS SYSTEM.

AN English correspondent writes, asking information relative to the bonus system, by which it is inferred that the practice in America with reference to extra wages given machine operators is meant. Though it had not been the universal custom to pay men employed by the week an increase over the scale, when machines were introduced the "bonus system" became the subject of debate among journeymen and of controversy between them and employers, even though operators were weekly employees. This seeming anomaly was not without reason. In the case of the ordinary weekly men, such as make-ups, proofreaders, or book and job printers, the increase came after long service or in recognition of proved capacity, and was looked upon as a tribute to known worth. With the operators the circumstances were somewhat different. Under this system the more proficient men were not given more wages, but some employers, professing a desire

to stimulate industry, offered to pay a certain sum per thousand ems for all type set over a designated stint, which, of course, was set by the office. Many employes and some employers opposed this method of "stimulating" production on the ground that it reflected on the honesty of the employes and was an indirect method of inducing covetous men to overexert themselves in order to make a little extra money, and these people, becoming pacemakers, would compel others to follow in their footsteps. The employes also saw in the system an opportunity of putting them at a disadvantage in the eternal dicker for wages. They reasoned that, as the bonuses were in the nature of a gift from employers, the latter would, when the top notch of speed had been acquired, withdraw the bonus and expect the man to set the same amount of type as before for the minimum scale rate. In some instances this was done and had not a little to do with the creation of the sentiment that resulted in the system being prohibited by the International Typographical Union. But there were and are pro-bonus partisans in the ranks of the employes, and of sufficient influence to have the inhibition repealed, but in the see-saw of union legislation the law has been changed to a regulation which prohibits individuals or chapels from accepting bonuses of this character, but permits local unions to provide for their acceptance in scales of prices.

Speaking generally, the question of bonus or no bonus has ceased to trouble the American printer to any great extent. The employes recognize that when a bonus is offered in good faith it is not such an objectionable feature as many at one time thought it to be; while at least one typical employer who "played the game" for the money there was in it, admitted his employes were dull-witted when they accepted his bonus, and took it gracefully when he found there would be trouble if he withdrew his "gift." In the early days of typesetting machinery, when there was doubt as to their capacity, there may have been some excuse for taking extraordinary means to discover what they could accomplish, which are totally unnecessary with the information now at hand. Another factor that induced many American publishers to favor bonuses was the fear that without a direct pecuniary incentive the men would forget the habits inculcated by years at piecework and become "soldiers" and shirkers. Experience has shown these publishers that men work just as honestly as "time-hands" as they did as pieceworkers, and also that it is possible so to organize a force that shirking is reduced to the minimum, and make it almost inevitable that the shirker will lose caste with, if he does not earn the contempt of his fellows. In some cities the bonus system, based on the number of thousand ems set, prevails in one form or another, but where any advance is paid on the scale, the custom is to pay the extra-proficient operators a stated weekly increase, in some cases, to the writer's knowledge, this increment being as great as

twenty-five or thirty per cent. In other cases, offices make a practice of paying all operators more money than the scale calls for, relying on this inducement to attract a superior class of workmen. W. B. P.

THE FEMALE COMPOSITOR AGAIN.

IN a rather lengthy editorial on the woman-printer controversy now waging in Edinburgh, the *Printing World* (London, Eng.) says:

The fear has been expressed that possibly women may suddenly or gradually supersede men as composing-machine operators. It is very doubtful whether the weaker vessel could endure the strain and stress that are naturally associated with machine production. In the long-pending dispute with the machine compositors as to the suggested abolition of piece-work, the men have given prominence to the argument that labor in machine composing-rooms is physically and mentally exhausting to an extreme degree; and the Factory Acts would also prevent the employment of women on the night work in which the value of composing machines is most clearly demonstrated. Moreover, women are fenced round with many other restrictions that are by no means entirely legislative; so that the difficulties of the sex problem appear to be hardly less perplexing to the employer than to the men. Besides, employing printers are very well aware that low-priced labor is not always the cheapest; and they must perceive that the inability of woman to organize, or to claim a full reward for her services, is to some extent an indication or a measure of her business value. Otherwise, would it not be rather surprising to find that during the past thirty years women have made so little headway in British printing-offices? Abroad, women are much more extensively employed as printers than they are in this country. The fact, however, that in the United States, in Canada, and on the continent of Europe, women compositors abound, hardly warrants a positive inference that England is about to follow suit. Certainly, more unlikely things have happened; but our insular peculiarities, our social and economical conditions, our national sentiments and prejudices, preserve us from many things besides conscription; and it is to be hoped, for the sake of the women and the sake of the trade, that the exploitation of female labor in printing-offices will always be kept within reasonable and decent limits. As to the present agitation in Scotland, it is not quite clear whether that is due to increasing employment of women, or to growing strength of the unions. In any case it can not tend to glorify Scottish printing; and the prospect of a MacAdamless Edina oppresses one with Miltonic gloom.

THE TYPOTHETAE IN AUSTRALIA.

THE employing printers of Australia seem to be "getting together" with the hope of improving trade conditions by a rational study of the question of cost for the purpose of eliminating, as far as may be, cutthroat competition. The reports of the meetings held in the various cities show that the Antipodeans are keeping their weather eye on what is transpiring along similar lines in America. In a forcible address, Mr. N. Sapsford, founder and president of the Queensland Master Printers' Association, expressed the opinion that the trade had reached such a low state that "unless we combine it will mean the survival of the man with the most money to lose, and I maintain it is impossible to do the fair thing by our employes, customers, or ourselves, unless we combine. . . .

The idea that the spending capacity would be less if we paid more for our requirements is a bogey, and has done a deal of harm in frightening printers from charging a fair price for their work." There is nothing in this that is new to Americans interested in the organization of employers for sensible purposes, but, given similar conditions, like methods of agitation and treatment must be employed. The present status and purposes of the Australian movement are given thus in *Cowans*, a Melbourne periodical:

The Typothetæ movement in Australia proceeds apace. Evidences multiply daily that the master printers of the greater cities of the commonwealth have the question of combination and the stoppage of price-cutting "up" for discussion and settlement on a Typothetæ basis. This is matter for congratulation. Too long the state of indifference and inactivity has lasted, relieved occasionally by fitful gleams of spasmodic effort.

And that is where the great danger lies. Printers have hitherto tried so many ill-matured plans, made so many half-hearted attempts, had so many failures, that their senses have become somewhat blunted, until most of them have come to consider any new scheme a fad. The Typothetæ question must be grappled with in the broadest spirit and most thorough fashion. "The Standardization of Prices," "The Real Cost of Composition," "The Cost of Machining," etc., are all very good in their way, but they are only units in the all-comprehensive true Typothetæ scheme. A sound business basis, wise rules, central authority, vigorous administration and unanimous unwavering loyalty, are important essentials to the successful working of the measure. Anything less is next to useless. It is not as if there were no good examples to follow, no experience of others to go on. The organizations in the great cities of America are an object lesson to the printers of the world. Queensland has successfully followed them. "What man has done man can do." Melbourne has evidently approached the question in the proper spirit, courageously declaring for Typothetæ in the full meaning of the term. The choice only lies between which to adopt—Brisbane or St. Paul's, U. S. A. We commend a study of these systems—they have been printed in brief by the Melbourne Association—to all printers, for the term "Typothetæ" is almost as much misinterpreted as "Socialism." Knowledge can only come by research and discussion, leading to a full appreciation of the undoubted benefits of combination in the system of the true Typothetæ.

CONVERTING A TREE INTO NEWSPAPERS.

The directors of a great paper factory at Elsenenthal, Germany, in which American methods have been introduced, have set a remarkable record in coöperation with a newspaper.

At 7:35 in the morning, three trees were cut down in the woods surrounding the factory and carried to the pulp mills, after having been deprived of their bark and branches as fast as a score of men could work.

They were instantly transformed into paper, and at 9:34 the first roll of paper was ready. The pressroom of the paper was two miles off, and the paper was rushed there in an automobile with no loss of time and immediately fed to the presses.

At 10 o'clock sharp, the first copies were sold, printed on paper which two hours and twenty-five minutes before had been waving in the morning breezes.

MULTUM IN PARVO.

I have read *THE INLAND PRINTER* for over twelve years and could not get along without it.—*W. L. Taylor, Hemet, California.*

Written for THE INLAND PRINTER.

TINT-BLOCKS AND THEIR USES.

BY GEORGE SHERMAN.

AFTER the compositor has done his all in the matter of giving greater effectiveness to the treatment of display, there still remains the important factor embodied in the correct choice of colors. The best typographic designs may be ruined by a bad selection of colors, and ineffective display may, likewise, be converted into a very pleasing result by using prudence in regard to the color question. While the tint-block often adds much to the beauty and artistic appearance of a job printed in colors, too much thought can not be given to the proper alliance of color schemes with the various shades of papers to be printed. Harmony or contrasting harmony is imperative if you would produce pleasing effects with tints. Harmonious color combinations are readily attained by adhering to the fixed principles of graduating shades. To secure harmonious contrasts, however, requires an inborn conception of the relationships existing among colors. The graduation of shades is productive of soft, soothing effects — synonyms for harmony — while, on the other hand, to produce pleasing contrasts there must be an association of tints that contain some of the same primary elements, although the shades themselves are distinctive. Illustrating these principles by example, for an instance, a deep green stock, worked with much lighter green shades, each separated by many degrees, is at once the embodiment of harmony. This theory is applicable to all colors. The treatment of color associations after this method is invariably productive of genteel results. It is a correct principle, but it has no alliance with harmonious contrasts — the theory of associating distinctive hues to attain lively effects. Black and red produce correct contrast and are available for use on almost any paper. The percentage of red as compared with the quantity of black must receive due consideration, however, since the best results permit of only five to twenty per cent of red, when red and black are used. Other admirable contrasts are combinations of royal purple, pea green and black on very dark papers; light green, purple and very light orange on white or azure stock; lemon-yellow tints and solid green on a deep green stock; brown and green, in appropriate shades, on variously colored papers; maroon and black, etc. The degree of intensity of the various shades as related to the papers must be given due attention.

Few printers are aware of the fact that many available materials are suitable for tint-blocks. Necessity being the mother of invention, it undoubtedly gave birth to the idea of using patent leather for letter-press work. This well-known substitute for engraved blocks was perhaps invented by some country printer with hampered facilities, who saw within this material a means of improvising sorts for his wood-type and poster fonts. Some of the older men at the business

can tell of how this avocation was industriously carried on in the "good old days," when sorts were not so readily obtainable from the supply-house around the corner. Various and novel tint effects may be produced with innumerable textile materials. Floral and other designs woven into silk and similar smoothly finished fabrics are susceptible to printing. The process is simple and requires little time or ingenuity. Select any desirable design in these materials and glue it perfectly taut on a smooth, type-high, boxwood

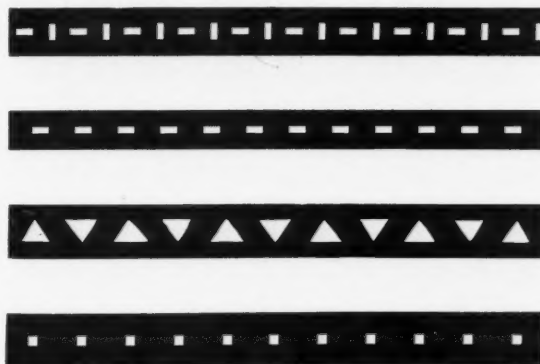


FIG. 1.

block. Place the block in a letter-press or under a paper-cutter clamp over night to affix the fabric rigidly. By applying a very moderate quantity of ink to the rollers, every thread and detail of the woven pattern can be brought out in delicate relief.

The block should be sawed to conform with the parts to be tinted, and, to preserve perfectly clean and regular edges, it is always well to create a design that will admit of enclosing the tint with a metal or rule border, printed in a deeper shade, thus covering up any irregularities.

For some short runs, hard cover-paper and pressboard, similarly mounted, are equally suitable for tint-blocks. Leather of various grains, such as alligator, for instance, will stand the wear of longer runs and affords some novel effects. The fact that pressboard can be easily cut with a pair of scissors makes it a desirable and economical material for producing the oddly shaped and more difficult tint-blocks.

I have on several occasions produced unique tint border-designs with pressboard by simply cutting strips to the desired widths and then perforating the designs with hand punches of various shapes. The range of invention is limited only by the number of punch designs available. Fig. 1 illustrates some tint borders printed from pressboard fashioned after this method.

A tint-block for almost any purpose may be improvised by this method in a very few minutes, and, if a coating of varnish is applied to the printing surface, it will wear fairly well. I have proven the economy of pressboard tints on a number of occasions. In one

of these instances a customer was anxious to secure a quantity of score cards for a domino party to be held on the very evening of the day on which the order was placed. He wanted something novel and suggested a card with a background representing a

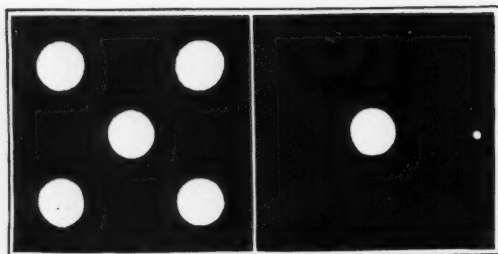


FIG. 2.

domino, printed from a tint-block. It was impossible to engrave a tint-block and print the job at so short a notice, but the pressboard and a round punch did the trick in about five minutes (Fig. 2).

Most of the preceding tint-block schemes are applicable to printing on platen presses only. The ideal block for long runs and accurate register on cylinder presses is made from boxwood or metal. Tints that are intended to register within elaborate designs



FIG. 3.

must be engraved, but the methods applicable to produce this class of work are simple and within the province of an amateur's ability.

The various stages of the work entailed in making engraved tint-blocks are better explained by example than by precept. Fig. 3 is a suggestive rule-and-border design. This job requires two tints and black and is printed on a deep green cover-paper. The entire larger panel forms a background for the job, printed from an unengraved oblong block of the same dimensions. A lively green, contrasting harmoniously with the deep green paper, is used for the first impression. This plan of using a tint for the entire background of a design is a good one and adds much to the beauty of the succeeding impressions. When printing-ink is applied to a stock with absorbent properties, the luster within the ink is lost, whereas, in the case where a tinted background is used, the succeeding impressions will reveal a rich glow with all the qualities of varnish.

The smaller inside panel and all the enclosed parts of the scroll within the border are printed in white ink

from a tint-block engraved to register. The white ink over the background of green produced a delicate green of lesser intensity, thus conforming to the principle of gradation in the finished work.

The engraved tint-block for this second impression (illustrated in Fig. 4) is produced by the following method: Take a hand-press proof of the original job (Fig. 3) in black ink on coated paper. Use plenty of ink, as the transfer to the tint-block is made from this proof. Cut the block to the exact size of the job to be covered, and then soak a piece of coated paper in water; lay this wet sheet on a smooth surface and draw the face of the block over it several times. The

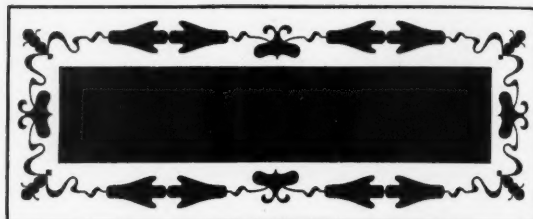


FIG. 4.

starch coating will readily affix itself to the block, thus adding to it a white transfer surface. Next, lay all the necessary packing on the bed of the proof press, with the well-inked black proof on top, face up. If your block is exactly true to the outside dimensions of the design, and no larger, it can be placed face down to register perfectly with the edges of this proof. By applying the impression, a perfect transfer will result. Fig. 5 illustrates the completed job.

With a small box of tools, consisting of a gouge, a graver and four tint tools (Fig. 6), the printer is at once equipped to do all the engraving necessary for tint-blocks. Run the graver along the edge of the transferred outline and then cut away with the



FIG. 5.

gouge all the undesired parts. This outfit is procurable from any printers' or engravers' supply-house, and, aside from the purposes cited, the tools are always in demand for cutting away high places in electrotypes and woodcuts and for touching up blemishes in general.

Tint-blocks are clever devices for adding effectiveness to half-tones. Previous to the invention of the three-color process, the method of printing an orange or flesh tint behind a half-tone was often resorted to

for a diversion, with the effect of "livening up" the subject. Tints of this kind were printed from square blocks that covered the entire surface of the cut. Modern usage is productive of some pleasing effects in half-tone printing by methods deduced from this

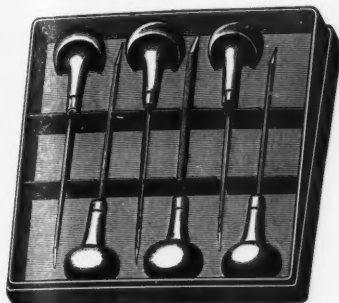


FIG. 6.

old background idea. A clever scheme that greatly enhances the appearance of half-tones is embodied in the illustration (Fig. 7). By this process of applying tints the subject of the cut can be made to appear as though standing out in relief. The method is to take a proof of

the half-tone and then cut out the portion of the design intended to be brought out. Paste this outlined design on the surface of a smooth boxwood block and run the graver along its edge. Gouge and chisel away all the parts surrounding the pasted design, so that a solid tint-block of the design will result. This same process should be applied to another block of equal size, but in this instance the design itself should be cut away, leaving the surrounding surface in relief. By printing the background tint in lemon, orange, pink or flesh, and the surrounding tint in a deep azure, you will have created a handsome and entirely novel ground upon which to print the half-tone. The pleasing contrast between the two tints will have the effect of apparently raising the picture above the surface — a desirable feature in half-tone printing.

Unique results may also be attained with tint-blocks made from various grades of sandpaper. This is a splendid method of printing stippled tints. Aside from being useful as a tint-block material, sandpaper may also be used for applying an ivory-like, egg-shell finish to cardboard and paper stock. To accomplish the latter object, the mounted sandpaper should be printed on a platen press with the rollers removed. For pebbling half-tone prints there is no better improvised method than sandpaper. I have seen designs cut from sandpaper to cover the verdure of a half-tone illustration, thus giving a particularly life-like aspect to landscapes. This sandpaper idea is an old one, but its use as suggested for half-tones is not so well known.

It often occurs that a half-tone is desired on rough, grained and pebbled covers. To print this kind of a cut on unprepared papers of this kind is next to impossible. By dampening the stock before printing and then crushing the surface with a metal block large enough to cover the dimensions of the half-tone, the stock may be prepared for the application of a delicate tint, printed from the same block. This process at once produces a surface that is susceptible to fairly good half-tone printing.

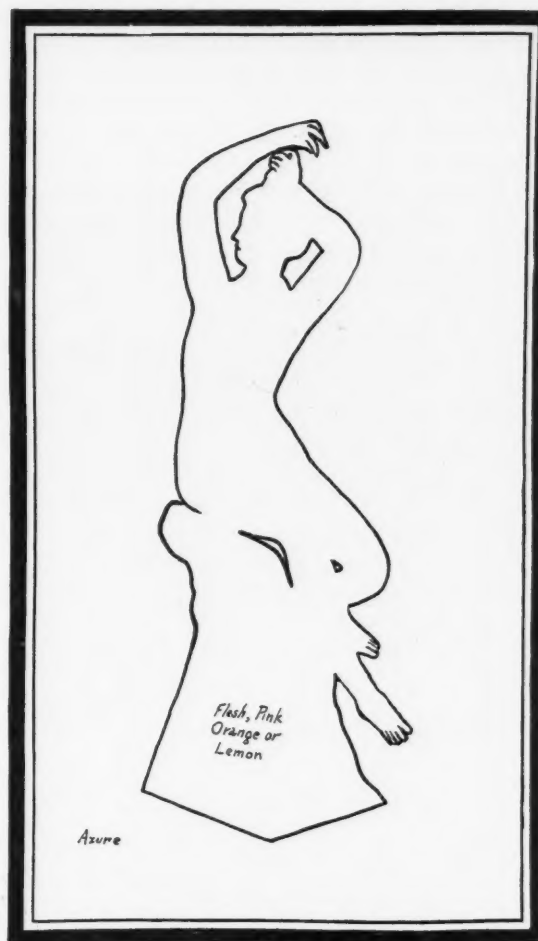


FIG. 7.

There is no doubt that the printer who delves deep into the hidden possibilities surrounding letterpress work will be able to evolve novel and distinctive results from time to time that will add materially to his prestige among patrons who are seeking for new ideas with which to attract patronage.

ODD NICKNAMES OF LONDON DAILIES.

The *London Standard*, recently acquired by Pierson, early received the nickname of "Mrs. Gamp," while the *Morning Herald* was called "Mrs. Harris." The point of the jest was explained to be that, while both papers were owned by the same proprietor and were under a common management, they were in the habit of gravely referring to each other — of course, always in praise — as if they were separate oracles of opinion — much as "Sairey Gamp" habitually quoted the testimony of "Mrs. Harris" to her own virtues. The parallel was carried even further by an irreverent humorist, who explained that the *Morning Herald* was called "Mrs. Harris" because no one ever saw it. — *New York Globe*.

CHIP OFF THE OLD BLOCK.

"Johnny," said the village editor to his young hopeful, "are you in the first class at school?"

"No, pa," replied the son of his father. "I'm like your paper — entered as second-class matter." — *Chicago News*.

Written for THE INLAND PRINTER.

PRINTERS' COLLECTIONS.

BY E. B. DEWEY.

IN the editorial on "Printers' Credit," in the November INLAND PRINTER, is this paragraph: "When carefully analyzed, the cause of obligations slowly met, or in some cases never met, will often be found to be that the printer does not fully comprehend his patrons' duty to him in the matter of settlements, and either from timidity that is not warranted, or from lack of

whatever, and payment of the balance when the job is delivered. An aid in securing a deposit without embarrassment (which is uncalled for on the part of the printer in any event) might be a neat but conspicuously placed sign on the office wall, reading something like this:

A DEPOSIT
REQUIRED OF STRANGERS
LEAVING ORDERS.

This sign will have a good effect, and very often the deposit will be tendered — especially by honest



SCENE IN FRONT OF HOSPITAL ANNEX, UNION PRINTERS' HOME,
Shortly after arrival of the November INLAND PRINTER, containing the "Home" story.

moral courage, or both, he allows his collections to drag."

Probably a great many printers appreciate the truth of this statement, and would gladly have things otherwise, but really "lack the moral courage" — to use a homely phrase — to "take the bull by the horns." But there is a way to do all things, and this is one way, at least partially, to bring about the desired result:

First of all, positively refuse to give credit to any but responsible persons. In the case of strangers, demand a deposit (surely enough to cover the cash expense of the job in hand) before doing any work

men — without a request from the printer. Uncalled-for printing is just so much waste paper, and an honest stranger will comprehend the reason for the printer protecting himself; he will also observe by the sign that the rule is general and the printer has not singled him out as a man unworthy of credit.

Of course, this sign will not apply to the dead-beats and slow-pay men who chance to be acquaintances of the printer; but these men should be flatly refused credit. "Moral courage" is a good thing in the case of such men, and the loss of their patronage is profitable to the printer.

But what to do with the men who are "good" and who "stand off" the printer month after month—these are the hard ones. Possibly they are manufacturers who have large investments in their plants, stock, etc., and do not always have a great deal of ready cash. Of course, they raise money to pay their employees, but the printers and others often have to await the manufacturer's convenience. But if the printer handles these men rightly, there is no great trouble in keeping collections reasonably close. Generally they are broad business men, and take no offense when informed by the printer that he needs the money—and usually a check will be forthcoming. Little, if any, trade will be lost in making these requests in a business-like way.

Sometimes the reasons for asking for long time are ridiculous, as in the case of a young lawyer the writer has in mind. This young man has a good standing in his town, and really knows he is wrong—but a lawyer always has an argument. This particular lawyer has an estate to settle. In May, 1903, he went to a printer and had some work done regarding the estate. An invoice was promptly sent, and a month later a statement. The lawyer met the printer on the street and explained that he had not yet received any money from the estate, but that the first that came in would be applied in paying for the printing. Time went on, statements being sent monthly, often with a few lines added asking for settlement. Once the printer wrote more than a few lines, informing the lawyer, among other things, that he (the printer) was not dealing with the estate in question, and asked the lawyer if he supposed the paper houses would wait until jobs were paid for before being paid for stock. He intimated to the lawyer that the estate might never yield anything, yet he could hardly expect the printer to donate the printing. No response. And time went on, statements being sent regularly. Recently the printer wrote these words on the statement: "This account has run since May, 1903. Do you think this is right?" Still no response. The next month the usual statement was mailed to the lawyer, the date of the account—May, 1903—being underscored, and a "fist" drawn, pointing to that date. Results! The young lawyer wrote a communication in which he said the printer seemed very persistent (the account had run only eighteen months), that he (the lawyer) had not yet received a cent for his services, and that he disliked to advance money from his own pocket to pay the account but—he sent a check for the amount due. The printer acknowledged the remittance and informed the lawyer that he (the printer) had advanced "money from his own pocket" a year and a half before in payment of wages, etc., for this particular job; he trusted the lawyer would not have to wait as long before he "got his money back."

The writer knows of other instances similar to this—it seems to be the regular thing with some lawyers to make the printer wait until the case for

which the printing is done is settled, or the lawyer is paid for his services, before paying the printer. But this is not business. No man of any financial standing should ask to have his printer's bills run even three months (let alone eighteen, as in the case noted above); in fact, the printer should give his patrons to understand that he expects pay for his work in thirty days, which is generally considered cash.

The young printer, or one just starting in business, must watch himself closely lest in his anxiety to secure business he gets many poor accounts on his books. In every town there are plenty of "no good" men who use printing and have exhausted their credit at the older printing houses. Often these are the men who "want to get a lot of printing done," so the prices must be made right. Don't believe them! More than likely they do not use any great amount of printed matter, but want to get a low price on the job in hand, and will "stick" the printer for that one. Every new concern has experiences with these men. Watch them closely.

Be consistent in all dealings. Don't be unreasonable in anything. The printer, however, certainly has the right to make reasonably close collections, and in a nice way he should *go after 'em!*

PACKAGES OF PRINTING.

If you are getting up advertising literature of whatever nature, booklets, circulars, etc., are designing business stationery or wish ideas in preparing printed matter of any description, send \$1 to The Inland Printer Company, and an assortment of specimens of the kind you require will be forwarded without delay.



FROM A JAPANESE PAPER.

FROM TWO POINTS OF VIEW.



Copyright, 1904, by N. Brock, Asheville, N. C.

YOUNG BACCHUS.

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TYPEFOUNDERS' SORTS.

To the Editor: HELENA, MONT., Dec. 7, 1904.

"Out of Sorts," on page 227 in the November issue of THE INLAND PRINTER, surely must have been "out of sorts," as applied in common vernacular outside of the print-shop, when he wrote that article. He complains of the typefounders not keeping on hand sorts from every kind of type made by them, in the following language: "A foundry should be a warehouse, and in that warehouse should be a full supply—loose—of types from every matrix that the foundry ever owned or ever will own."

Consistency, thou art a jewel. Imagine a typefoundry keeping on hand sorts of every type that have long passed their stage of usefulness and have passed out of date a half century ago. Then, again, the immense weight and amount of space it would require, say nothing of the capital invested, to carry out such a project. And for what purpose? To accommodate some old fogey of a customer on a 30-cent sale—or probably to replenish the missing sorts of some old, back-number junk shop.

If the writer of that article is correct in his theory, why not in practice, and if his position is the correct one, why not apply the principle to any other line of business? For instance: New and improved printing-presses have replaced the old Army and Washington presses, but of the latter there are still some in use in country offices. Suppose one of the parts of one of the old-fashioned presses should break or wear out, and could not be replaced by the original manufacturers thereof, could any one for a moment blame the manufacturers in not keeping on hand a supply of duplicate parts for such an emergency, when, in fact, they have *quit* making such a press a quarter of a century ago?

As for myself, I am not a typefounder or under any obligations to any of them, but when it is to be considered that any printer can secure sorts for his type, from matrices preserved by the founders for that purpose—by allowing a little time for type to cool off—I think we ought not to have a kick a-comin' on the typefounder of to-day. A little reflection back in history will cure chronic ailments, etc.

FRED NAEGELE.

AUSTRALIA AS A FIELD FOR AMERICAN MANUFACTURES.

To the Editor: DENVER, COLO., Dec. 15, 1904.

There is a steadily increasing business being done with England by American firms, on account of superiority in workmanship and adaptation to conditions of trade. One has only to read the advertisement of a prominent British firm in present issue of THE INLAND PRINTER to see that manufacturers of material of all sorts for use in the art typographic are offered additional scope for push and enterprise in the "tight little island." That American houses will avail themselves of the offer there is not the slightest doubt.

But what of that other land, that bigger yet smaller England, on the other side of the world—Australia? How many hustling Americans have turned their gaze on the possibilities of business with the island continent? Yet we venture to

assert that in comparison to the population the demand for American goods of all sorts is as great, if not greater, than that of England.

One enterprising firm of typefounders recently sent a special representative to Australia, and we are stating actual facts when we say that many print-shops are using the products of American genius as a result of his visit who would otherwise have been dragging along with the old material.

The business men of the big cities are not lacking in keenness and perspicacity, and they know a good thing when they see it. The vast number of cycles, agricultural implements, hats, shoes and other articles of clothing sold in Australia all testify to the demand.

A well-known Victorian print-shop has been thoroughly equipped at great expense with material specially brought from this country; and we know other houses in the metropolis where the products of Miehle, Campbell, Cottrell, Colt, Chandler & Price, Golding and Dexter are showing their capabilities to great advantage. Earhart's "Color Printer" and "Harmonizer" met with a good sale over there, notwithstanding the almost prohibitive price of the former; and type-specimen sheets of Yankee founders are examined and preserved with the greatest care. We think that the fact of the steady increase in the demand for THE INLAND PRINTER is the very best criterion of the judgment exercised by Australian printers.

Printing-office sundries—lead-cutters, trimmers, saws, hand-presses, composing-sticks, galleys and benzin cans—bearing the imprints of American manufacturers are in growing demand. The Rouse job stick would meet with a ready sale, we venture to assert, if its advantages were better known.

So far as our limited experience will enable us to determine, we consider that Australians at the present time are far more conversant with American trade conditions and progress than the inhabitants of this country are with those of the land of the Southern Cross. Naturally so; but it goes to prove the keen interest manifested in things American and the growing desire for her products of manufacture.

The standard of work in many offices in Australia compares favorably with that of other shops the world over, news which may prove surprising to many readers, and, although the point system is not yet universal, it will not be long before the day of scissors and card will have passed.

Typefounders should omit inclusion of dollar marks, as they are practically dead metal over there. The inclusion of extra figures or capitals would compensate.

Yes, a fine field for American manufacturers of printing machinery and type—Australia. JOHN H. CLAYTON.

BAD SPACING.

To the Editor: BROOKLYN, N. Y., Nov. 28, 1904.

I would like to have a little space in your columns for a matter which is of great importance to many of the craft, namely: The proper spacing of type. The matter has been discussed more or less, no doubt, since the invention of printing, but there are many printers who seem either to have forgotten all they ever heard on the question, or who, out of sheer carelessness, do not care to put the precepts into practice.

In the old days of hand composition, the spacing on newspaper work was usually slovenly, but most good book offices insisted on very careful spacing. Hand composition has pretty nearly been driven from the field, except as regards special work, and it is of this special work that I wish to speak. Most of the booklets and circulars which are set in special or distinctive type are the work of job compositors. It is an old saying that most job compositors can not set type; that is, while they can assemble a pleasing or dignified design, they do not pay sufficient attention to detail properly to assemble a book page so that the spacing will *look* even (which is a little different from being absolutely even as regards the size

of space put between each word) and lock up squarely in the chase. The typesetting machines have remedied this difficulty to a certain extent, in that the same amount of space goes between all the words of any given line. This, no doubt, is quite good enough for most work, but in special work, where beautiful type-faces are used, the printer can improve on the machine work if he wishes to. But does he? For answer, I would ask that the reader pick up a few samples of this kind of work and study the spacing. I have lately seen jobs from some of the largest printing-offices in New York which I would describe about as follows: Paper, excellent; ink, above criticism; presswork, perfect; type, beautiful; format, artistic in the true sense of quiet dignity—a very picture of type on a perfectly proportioned page; spacing, disgraceful. Why, one job that came from the office of a big insurance company last month, set in ten-point, twenty-four ems wide—a beautiful job in every other respect—had in one line spaces ranging from a four-em to two three ems between the words, and it was hit or miss where they went. They were not even graduated from one end of the line to the other, which would have been bad enough.

This may seem a small matter to some, but let it be remembered that printing is now more or less an exact science, with a strong artistic tendency. It has gone through its renaissance—the day of hair-line type and twisted rule—and has been put on the right track by what I may call the Gothic revival of William Morris. Now is the time when printers can do good—yes, even perfect work—if they wish to do it. Let it be remembered that the average customer is a pretty good critic, and that in reality it takes less time to do a thing well than ill. It rests with every printer to see to it that his men are careful in small things, and now that most handwork is done on time, there is no excuse for bad spacing, unless one pleads ignorance and carelessness. It is not necessary to predict the fate of the ignorant and careless.

One more question: Why do printers who are fond of letter-spacing put so little extra space between the words themselves? This is a glaring fault in much otherwise excellent work, and is the cause of some ambiguity and much annoyance to the eye.

JOSEPH C. WHITE.

THE SORTS QUESTION.

To the Editor: CAMBRIDGE, MASS., Dec. 10, 1904.

In answer to Mr. Atwood's communication I may say that, so far as sorts of job letters are concerned, I assume that there was a sufficient demand for the same to warrant the foundries keeping them in stock. If such a demand does not exist, and frankly, I can see no reason why it should, then my argument applies only to book fonts. If a printer wants a few extra letters of any job face and he can get them at a moment's notice by buying the cap or lower-case font, he has no cause for complaint. My only contention is that what he sorely stands in need of he should be able to obtain at once.

It may be that there are no printers in the country now who print from type. It may be that I am the melancholy surviving exponent of a lost industry. But if I order a pound of ten-point italic cap I's and wait anywhere from three days to a week, and then find that the foundry has filled the order with a pound and a half of roman cap J's, my feelings as a man and a brother are hurt. I trust I can submit with due resignation to the inscrutable destiny in store for erring humanity, but sometimes I think the printer gets more than his due share of castigation.

I have, for instance, a ten-point roman face. Surely there are fifty other printers who have that same face. There must be a constant demand for every one of the characters contained in that font. Once an assurance given that a certain letter will be called for again it is criminal negligence of the typefoundries' own interests not to have it on hand. As well

have a carpenter hold up his work while waiting for a few pounds of three-inch screws to be made to order.

I suppose from the beginning, body-type has been sent out in the same awkward, ungainly packages. We all know what a vast amount of labor it is to lay a two-hundred-pound font of type. Are there no minds connected with the various foundries who could suggest a better method? There are printers I know who have occasional gleams of intelligence; but I swear there is nothing but vacuity in the minds of any of those who supply the printer with his implements.

Suppose body-type should be sent to the printer in paste-board boxes, each character in a separate box. Suppose these boxes should just fit inside the compartments of a type case. Suppose, in laying a cap and lower case, the compositor could put each box in its proper compartment; would the expense of putting up the type in this form be an excessive drain on the resources of the foundry? Suppose the foundry should keep every character of the various fonts in its special box, instead of the present arbitrary packages. Would it not be able then to give me any special letter I wanted easily and economically? In this case, Mr. Atwood, could not the casters take their orders from the warehouse clerks, and not from me and my brother printers?

As a practical man, I can see no reason why this is not perfectly feasible and an improvement over the present method. It would obviate the awkwardness of the warped case where the lower-case "n" slides into the "t" box. The boxes would prove a most convenient receptacle for overflow sorts, and other advantages at once apparent to everybody.

E. W. WHEELER.

CHINESE THE FIRST PRINTERS.

Centuries before "the art preservative" was known in Europe the Chinese had practiced printing and had produced illustrations by engraved blocks. From the Chinese the Japanese learned to print, and engravings dating from the thirteenth century have been found. Xylography was first employed in the images of Buddha. This was followed by the production of novels, in which the illustrations were about on a par with those in old-time cheap books. These were followed by single-sheet prints and by that large class of productions which emanated from the theater as advertisements. Chromoxylography originated in Japan at the commencement of the eighteenth century with single sheets printed from three blocks—black, pale green or blue and pale pink. A fourth block was added in 1720 and two others were added about forty years later.

The art was brought to perfection between 1765 and 1785 in the single-sheet pictures, "Tori Kyonaga," "Suzuki Haruhobu" and "Katsugawa Shunsho."

The technic of Japanese engraving and printing is thus described: The picture, drawn for the engraver on this transparent paper of a particular kind, is pasted face downward upon a block of wood, usually cherry, and the superfluous thickness of paper is removed by a process of scraping until the design is clearly visible. The borders of the outline are then incised—very lightly in the more delicate parts—with a kind of knife, and the interspaces between the lines of the drawing are finely excavated by means of tools of various shapes. The ink is then applied with a brush and the printing is effected by hand pressure, assisted by a kind of pad, to which procedure may be attributed much of the beauty of the result. Certain gradations of tone and even polychromatic effects may be produced from a single block by suitable application of ink or color upon the wood, and on carefully examining these prints it is often apparent that a great deal of artistic feeling has been exercised in the execution of the picture after the designer and engraver had finished their portion of the work.—*Master Printer.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

FOR some years American machinery has been imported very freely into Great Britain, and during that time scarcely a single machine has crossed from this country to America. This state of things is about to be altered, however, and as the American manufacturers invaded Britain with their more modern and up-to-date mechanisms, so now a start is being made by a British firm of printers' engineers, who intend to place their products on the American market in spite of the high tariff rates. Messrs. Waite & Saville, Limited, of Otley, have formed a company for this purpose that has been amalgamated with one of the large manufacturing concerns

press, which came to grief recently in this country. It is capable of producing fine letter-head and account work, engraved lines and heavy embossed bold relief being printed in the same impression. When these presses are introduced into the States, American platen-press builders will have to look to their laurels.

The number of automatic feeders that are being made and put on the market (we will not say sold) is still on the increase. One of the latest comers is the "B. P. F.," these being the initials of the manufacturing company—that is, the British Paper Feeder Company. It may be attached to the feeding end of any cylinder machine, the pile of sheets being placed on a board which is almost at the floor level and that gradually rises as the paper is worked off. The separating of the top sheet from those underneath is achieved by form-



COTTAGES OF THE YEOMANRY.

in the States, which will act as selling agents. Messrs. Waite & Saville are the builders of the "Falcon" safety platen, the Fine Art "Falcon"—also a platen press—and the "Waite" die press, the latter being a machine for executing embossing or die work in the large sizes. These platen presses are very popular in Britain, and since their introduction a few years ago over five hundred of them have been installed in printing-offices. In the "Falcon" safety the sheets are taken off automatically, and so the feeder has both hands at liberty for the operation, and a speed of twenty-five hundred per hour may be easily attained. In the Fine Art "Falcon" the inking arrangements are ample for the highest class work, and the machine itself is capable of turning out the very finest printing, and particularly so with regard to three-color work, the register and impression being perfect. The construction of these machines is on somewhat different lines from the usual run of platens. The "Waite" die press is a machine somewhat after the style of the so-much-vaunted Johnson die

ing a current of air, which is used for holding up the sheet, while at the same time air is forced between the uppermost sheets; air is also blowing upon the edge of the pile, and by this method it is claimed that should two sheets adhere, any but the top sheet will drop down before it is delivered to the conveyors which place it in position in the machine grippers. The edge of the paper acted upon is that furthest from the feedboard. An advantage claimed for the "B. P. F." is that a considerable quantity of paper may be placed in position at one time, varying from sixteen to twenty reams. The apparatus has been at work for some time in a printing-office and has been fairly successful in its operation.

The London agents for a continental firm have introduced a new copying process for the use of lithographers. Hitherto, processes of direct copying, whether positive or negative, have proved more or less defective in consequence of the difficulty of getting the transfer-ink into direct contact with the metal plate or stone, to be, in fact, in the same perfect condi-

tion as when a plate has left the draftsman's hands or comes from the printer who has made a transfer. The new process achieves this object, the ink being in absolute contact with the metal without any substance whatever intervening, thus rendering it perfect, complete and up-to-date. The process, as at present demonstrated, is mostly applicable to aluminum plates, for which, indeed, it is specially suitable. A reproduction is made direct upon the metal plate from the original, without the slightest injury to the copy. Copies can, of course, only be made the same size as the original, the back of which must be perfectly plain and free from printing of any kind, and the paper on which they are printed must be fairly trans-



A FISHING-BOAT OFF THE ENGLISH COAST.

parent. Although this is a light-printing process, no camera, lenses or expensive chemicals are required, the materials used being few.

The De Vinne-Bierstadt mechanical overlay is developing, and new offices have been opened in London, where printers may send their blocks and be supplied with these overlays on quick time and at a low price. Already they are used by Messrs. Eyre & Spottiswoode, printers to His Majesty, the King; Messrs. Richard Clay & Sons, Ltd.; The Press Printers, Ltd.; John Swain & Son Press, Ltd.; Messrs. Spottiswoode & Co., Ltd.; The Temple Press, Ltd.; The *Christian Herald* Printing-office, *The Sphere*, *Tattler*, *Lady's Pictorial*, *Sporting and Dramatic News*, *Architectural Review*, *The Car*, *Gentlewoman*, *Kelway's Manual*, *Burlington Magazine*, *The Cyclist*, *Motor*, *Treasury*, *Christian Herald*, *The Century Magazine* and *St. Nicholas*.

Another Richmond has entered the field, and the "Alrevo" overlay, offered to printers by Mr. C. W. Harness, of Wolverhampton, is making a bid for a share of the printer's custom. The inventor is a process engraver, and to each customer ordering a block he supplies with it an "Alrevo" overlay. This method differs from the De Vinne-Bierstadt in that it requires a negative to be made before the overlay can be produced. The method is somewhat as follows: "A sheet of very thin and transparent celluloid is coated with bichromatized gelatin, exposed to light under the negative, and the soluble parts then washed away, the whole process being very similar to that of producing carbon prints. The inventor lays great stress upon the value of the transparency, which, he claims, enables the pressman to see exactly where to place it upon his "make-ready." There is one grave danger attached to the use of celluloid, that is, its liability to take fire at a comparatively low temperature, and the introduction of such a substance into the printing-office in any quantity may be, under certain conditions, fraught with great danger.

In a recent letter I mentioned very briefly the London business of Mr. P. Lawrence, of Shoe Lane, the European

agent for the Colt's Armory platen press, the Huber Company's letter-press and aluminum printing machines, Royle's electrotypes' machinery, and other appliances manufactured in the United States, and it may be of interest to note here that Mr. Lawrence was the pioneer who introduced American machinery and appliances, and American stationery articles, to Great Britain and her colonies. The origin of the now vast trade that is done by American manufacturers in this way had a modest beginning in the fifties, when Mr. Lawrence, who was at that time in business in New York, received an order from an Australian house for two dozens of American plated lead pencils, to the value of \$9. The small order was supplied, but it induced the idea that there was a market for American goods to be found across the seas, and no time was lost in endeavoring to benefit by the opportunity, with the result that in three or four years Mr. Lawrence's British and colonial business had increased in this trifling article to the amount of over \$8,000 annually, and resulted in the establishment, in his London house, of a department for the sale of American manufactures. Mr. Lawrence introduced not only American automatic envelope machinery, but American type and material to Britain, and the famous "Durable" roller composition, now used in nearly every printing-office in the kingdom, was among his introductions, but is now manufactured by the well-known Durable Printers' Roller Company, Ltd., that still continues to supply it to the trade. For a number of years past Mr. Lawrence has confined his business to machines of high-class American makers, and has built up in these specialties an excellent business, which, I understand, he proposes to extend by adding a few more agencies for American machines and appliances that do not clash with those he already handles.

For some time past the Anglo-American & Inventions Syndicate, Ltd., has been the selling agent for the Harris Rotary Press and other American appliances in Britain. The Lanston Monotype Corporation has, however, now taken over this business and will act as general selling agent for Great Britain, the colonies and the continent for the Harris press and all other machines handled by the syndicate in question.

The Lanston Monotype Corporation has entered into possession of a fine new building in Fetter Lane, and has a complete installation of machines there which can be viewed and tested in the actual running by prospective purchasers.

After standing out for eight months for an increase of wages, the Hull jobbing printers have withdrawn the claim they made for an increase in their wages, and have intimated that they are prepared to start work when instructed by the Typographical Association. About one hundred and fifty men are concerned. They sought an advance from \$7.70 to \$8.40 per week. This the employers' association refused, and offered an increase of 25 cents per week, provided the men did not leave work, but this offer was withdrawn on the men striking.

There are very few signatures of William Shakespeare in existence, and if any of those that are authentic were to be put upon the market, they might bring any sum up to several thousand pounds. A Bible, the other day, however, was sold at a London saleroom, which was said to contain a genuine signature of the great dramatist. The book was bought by an American collector, who was the only bidder, for the sum of £210. The price showed the value that was put upon its authenticity by collectors.

A new patent act comes into force in Great Britain on January, 1905, and while under its clauses there will not be, any more than hitherto, any guarantee as to the absolute validity of the patents for which certificates of registration may be granted, means are to be adopted for preventing the issue of a patent for any invention for which protection has already been granted. Where doubt exists as to the similarity of the inventions, a patent will be granted, as heretofore, for

anything asked for; but in any such case the specification will be accompanied by a notification relative to any other patent or patents which the authorities may suppose to throw any doubts on the originality or validity of the new design. The new procedure thus briefly outlined should tend considerably to the advantage of the patentee, who, while he does not run any risk of being denied protection for a genuine invention, is at once put in the position of knowing how far any patent in which he may be interested is likely to hold good as against designs previously registered.

Some time ago a smart representative of an enterprising New York firm arrived in London. He was full of confidence, and the spirit of conquest was striving in his breast. His house saw that London, the greatest banking center in the world, used innumerable checks; also that the paper used

American found himself up against two stiff propositions—the indifference of the bankers and the conservatism of their stationers. The man with the new check was most effectually checkmated by the defensive tactics of the two bodies he attacked. He found that the foreign banks in London were even more sensitive on the subject, as they were reluctant to do anything which would disturb existing customs. While the Canadian banks and the Australian banks used the paper in their own countries, they had not the courage to introduce it in London. Only one of our colonial banks has dared to make the innovation. He returns after six months' campaign with only a few captures in the distant outworks of the great institution of London banking. He has been able to introduce his paper to some Spanish, French and German banks. He has confidence in himself and has a good article.



AN OLD ENGLISH FOREST.

would be easy to imitate. He had a better article—a paper which would not tear or wear, and which was as difficult to reproduce as a Bank of England note. The American “check” has a fine texture, and is in every way a superior article to the old-fashioned English check. The invader had armed himself with influential introductions to London bankers, although he considered them unnecessary. He was well received by the bigwigs of the banking world when he succeeded in obtaining access to them. They liked the look of his “check” paper, and would have liked to use it, but—they had contracts with stationers, and they left the matter with them. The invader was not discouraged by this first repulse; he was convinced that the stationers as business men would see the artistic and other excellent qualities of the American check, and would be prepared to do business right away. But he discovered that the London stationer kept stationary in a commercial sense; he did not want American paper; he was making a fine profit out of the paper he used, as well as out of the printing, and declined to consider the question. The

There has been trouble between the publishers of pictorial post cards and the postoffice. Private cards intended for transmission as post cards may not exceed $5\frac{1}{2}$ inches in length or $3\frac{1}{2}$ in width, or be less than $3\frac{3}{4}$ in length or $2\frac{1}{4}$ in width. Owing probably to carelessness on the part of pictorial post-card printers when cutting up the sheets on which the cards are printed, numbers have got on to the market that exceed these dimensions by 1-32 or 1-16 of an inch. These the post-office officials are keeping a sharp lookout for and surcharging them on delivery 2 cents. Considerable quantities of cards are decorated with frosting or tinsel, and these are also surcharged 2 cents, as having extraneous matter attached. Strong representations have been made by the various publishers, and the Postmaster-General has made a slight concession in that for the next six months he will allow post-cards not more than 1-16 of an inch larger than the regulation dimensions to pass through the post without surcharging, but at the expiration of that period all cards must conform to the regulation size or the recipients will be charged double postage.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

TRADE is improving in Germany. According to the Imperial Labor Bureau there were in August, avowedly the slackest month in trade respects, not more than 11,083 unemployed out of 589,928 members of trade unions with regular statistics, or 1.8 per cent. The corresponding figure for June, 1904, was 1.9 per cent. The printing trade enjoys that improvement perhaps most of all, and a considerable portion of our organized printers believe that just now there would be a good chance to go for better working terms. Of course, a regular movement for raise of wages and shorter hours is out of question, as the prevailing scale of wages has been solemnly signed to remain in force up to December 31, 1906, and in the meantime no alterations are admissible, except as to the interpretation of certain clauses or regulations that may heretofore not have given occasion for such detailed interpretation. Your readers will remember that our scale or, as we call it, our "*Tarif*" is being guarded by a joint committee, the "*tarif-ausschuss*," composed of nine employers and journeymen elected by their colleagues in each of the nine sections of the German Empire. While the "*tarif-ausschuss*" convenes only once or twice in the course of a year to deliberate and decide any questions brought to its notice, the select committee, or the "*tarif-amt*," in Berlin is always in session. It is composed of both presidents of the employers' and employees' organizations, and a managing secretary. The "*tarif-amt*" is the supreme authority on all matters relating to the printers' scale; it will decide any dispute between employers and workmen; in fact, it is supposed to prevent, or at any rate to stop, any strike or lockout in printing-offices. It has authority to direct the nine subordinate sectional committees, "*tarif-kreis-ämter*," to act as arbitrators, to confirm or reverse their decisions, etc.

The "*tarif-amt*" also controls the forty joint employment offices organized under its by-laws, the idea being that each employer needing help, and every unemployed journeyman printer, looking for a job, should apply to the employment office having jurisdiction over him. The employment office puts every application on file and—as at present, and usually, there are more men looking for a job than jobs awaiting men—assigns the job offered to the man longest on the list. Exceptions are made in favor of men discharged unlawfully—i. e. for claiming wages and terms owing them according to the tariff—who will be assigned the first job offered.

So far, our tariff organization has been working to the satisfaction of all concerned. Our typothetæ, appreciating the blessings of undisturbed peace in the trade, have loyally stood by their creation even though it forced them to accord their men higher pay and shorter hours than is yet customary in Germany, and than many of them could well afford to grant if they had merely their own interests in view. The workmen, as said before, have therefore not felt much of the hard times we have passed through, and the majority of them may actually not believe in these hard times for the very reason that they have been enjoying fair pay all the while. But now, when trade is brisker, they claim higher pay and, as I said above, wish the tariff now in force could be altered without due notice. It is only fair to state that the president of the journeymen's union has nothing to do with this unruly feeling, the gentleman in question being too farsighted not to know that his organization has nothing to gain, but everything to lose, by an unlawful attack upon the tariff organization, the very existence of which is justly considered a brilliant example of prudent trade politics, an example which has been followed by numerous other trades to their full satisfaction. Indeed, the excellent situation of the German Printers' Union, which boasts of thirty-nine thousand members and of funds

aggregating 5,392,447 marks (\$1,283,916), is mainly due to the wise policy of Mr. Doeblin, who has directed the union's affairs for some fifteen years past, and who is supported by all members who remember the hard times of 1891, when the general strike for shorter hours was defeated and the union, besides losing its funds of two and a half millions, ran heavily into debt. It is the younger members who are unsatisfied, men who think that with so large a fund in their coffers they could upset a world and who in the majority indulge in socialistic aspirations. Their unruly spirit is always ready for discontent, and it is not improbable that they may some day gain the majority—merely to take resolutions and steps that will tend to repeat the disastrous experience of 1891.

In the meantime composing machines have come to the front, slow but sure, for now we may count fifteen hundred line-casting machines in Germany, while in 1891 the Thorne typesetter was but just entering the market. There is not the least doubt that a strike of our compositors would double the number of composing machines in no time, and that then the clause "that none but regularly apprenticed printers may be allowed to operate composing machines" would be one of the first to be obliterated. Nor would the compositors be the only sufferers. Sheet-feeding apparatus having now come to stay, pressmen find that their work is becoming easier, while the Harris and other automatic presses tend to limit handwork from another side.

Abolition of handwork is one of the tendencies of progress that can not be stopped, and the men will best serve their interests by facing this inevitable fact, and, rather than trying to aggravate their position, seek to improve their prospects by broadening their technical knowledge. Ever since the organization of the Typographical Societies' Union a steady improvement in this regard is noticeable, more than forty new societies having been formed, even in smaller towns, for the instruction of their members. In their meetings specimens of good job and display composition are exhibited and discussed; prominent members enlighten their colleagues on the principles of designing, etc., and the technical topics presented by our trades papers are discussed. The Typographical Societies' Union collects samples of various kinds and sends them, along with a criticizing report thereon, to the different affiliated societies, who, after discussing and exhibiting these specimens, forward them to another society according to the directions of the managing president in Berlin. The results are very encouraging and the employers are, as a rule, very willing and glad to foster these exertions.

The German Master Printers' Union has succeeded in affiliating with them their colleagues in Rhenania and Westphalia, thereby gaining some three hundred new members. The union now aggregates some two thousand members, employing about one-half of all working journeymen. All members of the Master Printers' Union are bound to recognize the tariff; however, the latter is also recognized by about twenty-eight hundred more employing printers, leaving only about twenty-five hundred as unfair, most of whom employ no journeymen at all.

In Austrian newspaper offices the men seem to control matters. It appears that, according to an agreement between the Vienna newspaper owners and their compositors, composition for morning papers is to end at 3 A.M. sharp. Now, the demise of the late King of Saxony happened at 11 P.M. and the news was telephoned to the Vienna papers. It being the rule, however, that telephone messages of importance have to be confirmed by telegram, the *Neue Freie Presse* in Vienna did not receive this telegram before 3 A.M., just when the compositors had stopped work. The message containing only three lines, the make-up—by the way a strong unionist—made no objection to composing the telegram and having the page stereotyped again. The manager was called out of his bed and, being informed of the situation, ordered the twenty-

eight thousand eighteen-page papers already finished thrown away and the entire edition printed again, in order to have all readers get this important news with the morning edition, the *Neue Freie Presse* thus being the only paper in Vienna publishing the news so early. But when the compositors in the evening returned to work they threatened to quit altogether on account of the "outrage" committed, and the result was that the manager had to give a formal pledge in writing that never again should he allow even a single line to be set after 3 A.M.

The *Royal Privileged Gazette for State and Learned Matters* (*Königlich Privilegierte Zeitung für Staats und Gelehrte Sachen*), better known as *Vossische Zeitung*, celebrated its bicentenary on November 5. It is the oldest and yet the most profitable of all Berlin newspapers, sticking to its high subscription rate of 32 marks (\$8) a year, and to its advertising rates of 10 cents a line regardless of space used, with no discounts to large advertisers and advertising agents. Although liberal or rather progressive in politics, it is on the best possible terms with our government, several of our ministers being among the guests of the banquet given in commemoration of the day. The paper is owned by descendants of our great poet, Lessing, who for some time acted as its editor, 150 years ago.

A smart trick was played by a Regensburg paper upon one of its esteemed contemporaries in the same quaint city who, for some time past, had been pillaging its telegram columns without crediting the source. So the editor of the Regensburg *Anzeiger* one morning published what appeared to be a special from Heidelberg, stating that among the debris of an old inn being torn down there had been found the original golden bull of the old German Emperor, Charles IV. (issued 1356), regulating the emperor's election; the sword of the fabulous Count von Rodenstein (a Falstaff type in one of Scheffel's poems), and other memorable relics, the authenticity of which had been vouchsafed by the famous Professor Lese. The *Volksbote* no sooner detected this important telegram in his contemporary's columns than he reproduced it, slightly altered, as "telegram from our own correspondent in Heidelberg," in his evening edition, promptly followed next morning by the *Anzeiger's* announcement that the whole news was nothing but a joke played upon his colleague, at the same time pointing out that the name of the learned authority was to be reversed to be understood (*esel* in German is ass). Imagine the long face of the *Volksbote's* editor when reading this revelation!

Advertising competition is one of the latest German experiments. The dailies of Barmen, the twin city of Elberfeld, started the scheme in December last by offering handsome prizes to the most attractive advertisement published on a certain day in any of the Barmen dailies. The result was a regular rush on the part of advertisers, all Barmen papers carrying on that day three and even four times the usual advertising space. The prizes were awarded to half a dozen people who had their advertisements made up in really novel and attractive ways. Of course, the newspapers had the best of it, and therefore it is no wonder that the experiment is to be repeated in the coming week. Another advertisement competition was recently held in Hamburg. This time it was to be contested by the advertisement compositors in the Hamburg dailies. The Hamburg Typographical Society held an exhibition, and the invitation was to be published in all Hamburg dailies on the same morning and within the same space (forty lines nonpareil, double column). The compositor making the best arrangement of the wording was to have a prize. The result was encouraging, and it is to be hoped that similar contests may be repeated everywhere to the benefit of our trade.

One of the most prominent Russian printers and publishers, Mr. Adolf Francis Marcks, passed away at St. Petersburg on

November 7, just four weeks after his fiftieth anniversary jubilee, at which occasion he had been elevated to the rank of a nobleman. He was the publisher of the famous Russian weekly, the *Neva*, whose circulation exceeds two hundred and fifty thousand copies, and of the standard series of Russian classics. He was naturally regarded as an indigene Russian, while, in fact, he was a German, having been born in Stettin in 1838. He immigrated into Russia in 1859 and started the *Neva* ten years later. His printing-office contains four rotaries, thirty-four flat-bed printing machines, twelve lithographing machines, besides a large number of hand presses, and is next largest in size to the imperial printing-office.

WRITING ON BOTH SIDES OF THE PAPER.

"Wex J.," in the *Portland Oregonian*, says that now and then an exasperated editor, driven to desperation by correspondents who write on both sides of the paper, expresses his opinion of the practice in language that is not expected to find its way into the paper. In warning the printer that there was copy on the other side of a sheet, the editor of the *Missoulian* used some picturesque expressions, which found their way into print, with the result that the following paragraph surprised readers of last Sunday's society news in Missoula:

"Misses Rose and Laura Reaudieu were pleasantly surprised Friday evening at their home on Seventh street. The young people are about to depart for the East with their parents, so their turn over the dam fool correspondent has written on both sides of the old wipe friends grasped the opportunity to be together for the last time."

PART OF THE EQUIPMENT.

THE INLAND PRINTER has become an important part of our equipment and we do not care to miss a single number.—*The Sturgeon Falls Advertiser, Limited, Sturgeon Falls, Ontario.*



HOSPITAL TENT AT UNION PRINTERS' HOME, COLORADO SPRINGS, COLORADO.

Written for THE INLAND PRINTER.

THE DETROIT PRINTERS' CLUB.

BY EDWARD BECK.

THE very marked improvement in the personnel and the conditions surrounding the working printer, brought about by the introduction of machinery, with its consequent reduction in the hours of labor and increase in the amount of compensation, have been the subject of frequent comment in THE INLAND PRINTER. The dissolute "bum" printer of former days is now quite extinct. In his place appears a clean, sober, industrious, well-groomed type of craftsman, in appearance more like a well-paid bookkeeper or cashier in a prosperous bank than a follower of a mechanical trade. This improvement in the *morale* of the craft is nowhere more apparent than in Detroit, Michigan, where, under the title of the "Detroit Printers' Club," the working printers have successfully established a social club, which, for the luxury of its appointments and the good sense which characterizes its management, is second to none in that city.

The Detroit Printers' Club had its origin in a printers' bowling league, established in Detroit in 1900. Bowling teams representing the different newspaper composing-rooms and some of the jobrooms of the city vied with each other on the bowling alleys during the winter for the possession of a silver cup, which was presented to the winner at a dinner which marked the close of the bowling season. It was at one of these dinners that the idea of organizing a club and establishing a clubhouse was first broached and a committee appointed to inquire into the feasibility of such a movement. This committee submitted a plan which provided for the organization of a club, shares in which should be issued at \$10 each, with annual dues sufficient to cover the cost of maintaining the establishment. The plan met with such great favor that inside of a month every share of stock had been taken and the value of each had advanced to \$25. The club secured the two upper floors in a new building then under construction on Barclay place, a locality easy of access to down-town Detroit, and fitted them up into cosy clubrooms.

The topmost floor is devoted to bowling, four first-class alleys having been laid out there. Here during the winter a bowling tournament is held, and it is no unusual sight when a particularly exciting contest is on to find a hundred or more spectators watching the sport and cheering their respective favorites on to victory. The lower floor is divided into parlors, billiard-room, café and secretary's office. All the appurtenances and comforts of a first-class club are to be found here, and no working printer of Detroit needs to go to a saloon for social entertainment.

Membership in the club is restricted to members of Detroit Typographical Union and the kindred organizations of allied trades, and one of the by-laws provides that the club shall be kept closed during all regular and special meetings of the typographical union, showing that the union meeting is the only rival the club has to fear. On one afternoon in each week the club is turned over to the wives and sisters of the members, who are given exclusive possession, and "ladies' day" is one of the most popular features of the organization.

The club is governed by a board of directors, elected from its membership, who in turn appoint a House Committee, engage a steward and other club employees and have general supervision of its affairs. A president, vice-president, secretary and treasurer comprise the other officers. The club is incorporated under the laws of the State of Michigan and is a recognized feature of the social life of Detroit. The present officers are: President, Minard H. Garrels; vice-president, William Lloyd; secretary, Frank Porter; treasurer, William L. Bessler; board of directors, George Bradish, chairman; Henry E. Parr, William Morton, Walter O'Day, Harry Horton, William J. Palmer, Colin Williams, Ralph Tyler, Thomas Nestor, Charles Allen.

The present cost of maintenance per member is \$4 per year. It has nearly two hundred members. Altogether the Detroit Printers' Club is a credit to the craftsmen in Detroit and worthy the emulation of working printers in other cities.

MAXIMUM CURRENT DENSITY.

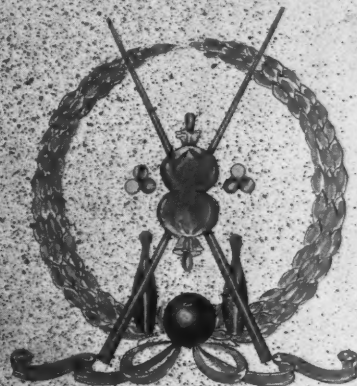
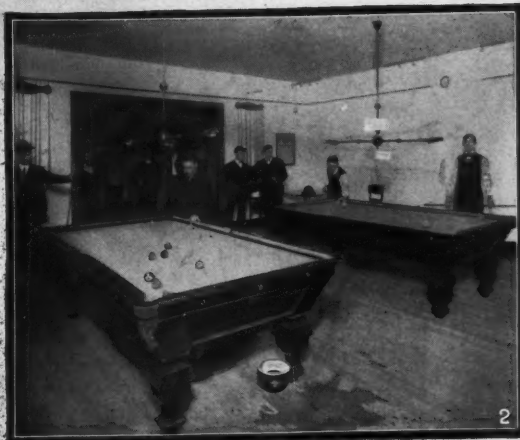
It is an interesting question what is the maximum current density permissible per square foot of cathode surface in electrotyping— or, in practical language, how many ampères per square foot can be put on a "case." Ask any practical electrotyper—in this country at any rate—and he will most likely say thirty-five ampères per square foot. Anything higher than that, he will assert, will produce "burning" of the shell. Nevertheless we have heard from time to time that much higher current densities are being worked by American electrotypers. C. S. Partridge, for instance, in his book on "Electrotyping," mentions current densities of fifty to fifty-four ampères per square foot as ordinary practice, and refers to 75, 100 and 125 ampères per square foot under special conditions. What, then, is the cause of this discrepancy of opinion? Simply this, that to work at high-current densities one must have the plant adapted thereto. It is essential to have an agitated solution, and the system of agitation must be of a suitable kind; the solution must preferably be at a high temperature; the composition of the solution must be such as to give high conductivity and freedom from polarizing effects; the dynamo must be of a type which will maintain a steady current at a sufficiently high voltage; all contacts must be good, and of liberal carrying capacity. Given the right conditions, we have no hesitation in asserting that even five hundred ampères per square foot might be put on a mold and shells of workable thickness may be deposited in five minutes if required. We make these assertions, not without due consideration, and in fact on the basis of what we have seen done in this country. We are justified in believing that the whole art of electrotyping is likely to undergo considerable revolution in the not distant future. The trade have been too long asleep. They have not watched the trend of the times. It remains to be seen whether they will grasp the means which can be put into their hands of vastly quickening and increasing their output and thereby turning an unprofitable business into a decent competence.—*Process Work.*

THE LOT OF A WYOMING EDITOR.

Editing a newspaper is a nice thing. If we publish jokes, people say we are rattle-brained. If we don't, we are fossils. If we publish original matter, they say we don't give them enough selections. If we give them selections, they say we are too lazy to write. If we don't go to church, we are heathens. If we do go, we are hypocrites. If we remain at the office, we ought to be out looking for news items. If we go out, then we are not attending to business. If we wear old clothes, they laugh at us. If we wear good clothes, they say we have a pull. Now, what are we to do? Just as likely as not some one will say that we stole this from an exchange. So we did. It's from the *Wyoming Derrick*.—Dillon (*Wyo.*) Doublejack.

MANUFACTURE OF BRONZE POWDER.

The shining metallic dust that is used to produce the effect of gilt and bronze in wall-papers, printing, lithography, mirror and picture frames, fresco printing, and so on, has its principal source in the bronze powder factories at Furth, in Bavaria, where this industry has been highly specialized. The material is "Dutch metal," an alloy of copper and spelter. The larger the percentage of spelter, the more yellowish the alloy. Seven principal tints are produced, varying from golden yellow to bright copper red. The alloy is first prepared in the form of leaf metal, which is afterward ground into powder.—*Geyers' Stationer.*



DETROIT PRINTERS' CLUB.

1. A glimpse at the parlors and reading-room.
2. A view of the billiard-room.
3. Secretary William L. Bessler seated at his desk.
4. A corner in the café and card-room.
5. The bowling alleys.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

THE literary career of Edmund Vance Cooke began in *Golden Days*, from which juvenile publication he received his first check for a manuscript signed by "Eddie Cooke," then in his fourteenth year. From this youthful beginning his work has been uniformly successful, and embraces a range of very remarkable versatility best indicated by the names of the following publications, for which he has written: *Harper's Bazar*, *Youth's Companion*, *Munsey's*



EDMUND VANCE COOKE.

Magazine, *The Independent*, *The Chautauquan*, *Life*, *Truth*, *St. Nicholas*, *Lippincott's*, *Delineator*, *Vogue*, *The Criterion*, *Puck*, *The Saturday Evening Post*, *The Epworth Herald*, *The Critic*, *Ainslee's*, *Metropolitan*, *Booklovers'*, *Century*, *Success*, *Woman's Home Companion*, *Smart Set*, *New York Herald*, *New York Sun*, *New York Journal*, *What-to-Eat*, *The Pilgrim*, *Overland*, *Journal of Education*, *Harpers' Golf*, etc., and syndicate daily papers by the score.

From his earliest efforts Mr. Cooke's productions have been marked by such a degree of self-reliance and originality that their very freshness and breeziness have won for him an established position before the public.

In a biographical sketch, Charles Grant Miller, referring to Mr. Cooke's work, has to say as to his versatility: "His work runs all the way from the airiest fun, which is chucked into odd corners of newspapers, to the most thoughtful studies in social and sociological problems, as exemplified in his famous 'Wallace Wright.' To the incense-breathing soul of the poet within him is joined the cultivated spirit of the philosopher, and his skilled hand runs easily through the whole gamut of human life and human emotions, and sweet, stirring

strains of music follow his touch. One of his own quotations may aptly be applied to himself, for it is his

To deftly do what many dimly think;
To fund a feeling for the world to borrow;
To turn a tear to printers' ink;
To make a sonnet of a sorrow.

It is probable that the child poems and the "Impertinent Poems"—most of the latter having appeared in *The Saturday Evening Post*—have attracted more attention than any others of Mr. Cooke's work. "The Little Lonely Life," which appeared a year ago in *Booklovers' Magazine*, and his tribute to Lincoln have received probably the highest praise of any of his productions, although such skits as "The Young Man Waited," "Otto and the Auto," "It's Morgan's" and "The Moo-Cow-Moo" have been more widely quoted.

Mr. Cooke has made a most excellent reputation in his lyceum work, giving readings from his writings, and has that quality, so rare in an author, of being able in his renditions to give an added life and color to his own productions. The demands made upon his time by his reading tours take quite all the winters, and while he has appeared upon the lecture platform for ten years, during the past three seasons his travels have taken him from the Atlantic to the Pacific. He follows the plan of allotting to different bureaus different sections of the country—Eaton Bureau in New England, Brockway Bureau in the East, Redpath in the West, Blanchard-Venter on the Pacific slope, and Alkahest in the South.

Mr. Cooke, a native of Canada, is in his thirty-eighth year, and in the intervals between his lecturing tours lives in Cleveland, Ohio.

He has four books to his credit, "A Patch of Pansies," published by Putnam's; "Impertinent Poems," Forbes & Co., Boston; "Rimes to be Read," Dodge Publishing Company, New York, and "The Chronicles of the Little Tot," which the Dodge Publishing Company will bring out early next year.

HOW DID YOU DIE?

Did you tackle that trouble that came your way
With a resolute heart and cheerful,
Or hide your face from the light of day
With a craven soul and fearful?
Oh, a trouble is a ton, or a trouble is an ounce,
Or a trouble is what you make it,
And it isn't the fact that you're hurt that counts,
But only—how did you take it?

You are beaten to earth? Well, well, what's that?
Come up with a smiling face.
It's nothing against you to fall down flat,
But to lie there—that's disgrace.
The harder you're thrown, why, the higher you bounce;
Be proud of your blackened eye!
It isn't the fact that you're licked that counts;
It's how did you fight—and why?

And though you be done to the death, what then?
If you battled the best you could,
If you played your part in the world of men,
Why The Critic will call it good.
Death comes with a crawl, or comes with a pounce,
And whether he's slow, or spry,
It isn't the fact that you're dead that counts,
But only—how did you die?

—From "Impertinent Poems."

THE MOO-COW-MOO.

My pa held me up to the moo-cow-moo
So clost I could almost touch,
En I fed him a couple of times, or two,
En I wasn't a fraid-cat—much.

But ef my papa goes into the house,
En mamma she goes in, too,
I just keep still, like a little mouse,
Fer the moo-cow-moo might moo!

The moo-cow-moo's got a tail like a rope
En its raveled down where it grows,
En it's just like feeling a piece of soap
All over the moo-cow's nose.

En the moo-cow-moo has lots of fun
Just swinging his tail about;
En he opens his mouth and then I run —
'Cause that's where the moo comes out!

En the moo-cow-moo's got *deers* on his head
En his eyes stick out of their place,
En the nose of the moo-cow-moo is spread
All over the end of his face.

En his feet is nothing but finger nails
En his mamma don't keep 'em cut,
En he gives folks milk in water-pails
Ef he don't keep his handles shut.

'Cause ef you er me pulls the handles, why
The moo-cow-moo says it hurts,
But the hired man he sits down clost by
En squirts en squirts en squirts!
—From "Chronicles of The Little Tot" (in press).

A BESETTING SIN.

(As confessed by a youthful penitent.)

I shan't be bad no more, I shan't! I'm goan to be *reel* good.
I heard a preacher-man, an' he said *ever*'body could,
Ef they jus' kep a-tryin' and a-tryin', day b' day'
An' ef they *didn't* try, they'd go — some place I musn't say,
Er mother says I musn't, 'nd so, o' course, I shan't.
Don't see why preachers says it, ef another feller can't.
But I'm a-goan to be *reel* good. I shan't pull pussy's tail,
Ner tie our poor old Nodie to a nasty, old tin pail,
Like I did once, 'cause Tommy Johnson said I didn't dast;
I'd like to *fix* that feller, but my wickid days is past.
I shan't git mad when baby sucks the paint off all my blocks,
Ner spend the cent pa gives me fer the missionary box;
I'm goan to be a *martire*, and shan't be bad one speck;
Ain't even goin' to cry no more when mother makes me wash my neck.

Most martire fellers wasn't much. Why, any circus man'll
Cuff them lions 'round an' do it jus' as slick as Dan'l.
Aunt Becky thinks it's somethin' great to live in sacks 'nd ashes.
I think it's fun! An' hairy shirts! I bet they got the rashes
'Nd wear them shirts to scratch 'em. Course that Jony feller
Inside that big, old whale, all dark like down-in-our cellar,
He had a heap o' spunk, he had; but I tol' Auntie Beck,
Anyhow he didn't allus have to go an' wash his neck.

That's goin' to be the worstest thing, an' orful hard, I know,
But I'm dissolved to do it, ef I do hate it so.
It's funny hatey things is good; but I suppose it's true,
An' things you like is mostly things you hadn't ought to do.
An' water's cold, er ef it's het, it's het so much it's scaldy;
An' sides, it wets yer collar all around yer garrybaldy,
An' runs all down yer back, an' then the soap gits in yer eyes,
'Cause the towel ain't where yer want it — and then *sometimes* I cries.
But I shan't cry no more, though p'r'aps I'll want to, I expect,
But when I'm *growed* — I ain't a-goan to *never* wash my neck!

—From "Rimes to Be Read."

UP TO DATE IN THE PHILIPPINES.

We could hardly get along without THE INLAND PRINTER, being so far from the center of civilization, but by its valuable aid we not only manage to keep up to date, but, occasionally, through the aid of your excellent publication, anticipate the latest and best in the art.—E. C. McCullough & Co., Manila, P. I.

ON THE INSIDE.

"No," said Farmer Cornloss to the summer boarder,
"I don't believe all I see in the newspapers."

"Why not?"

"Well, you see, I've advertised all the comforts of home a few times myself."—Hoboken Observer.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¼ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

MISUSE OF "SET."—E. S., Brattleboro, Vermont, sends us an advertisement containing the words "Three set of sleds," "Two set of harness," and asks: "Is the word 'set' in these cases used correctly, and why?" *Answer*.—It is used incorrectly, instead of "sets." Probably the why of it is that some one thought it should be so because some other words are so used.

A NEW WORLD LANGUAGE.—The work of forming new and scientific languages for universal use goes merrily on, and the newest candidate for a position with Volapük and Esperanto is "Latin without inflections," the result of the labors of Professor Guiseppe Peano, a mathematician of Turin.

He has proposed to do away not only with genders, persons, and cases, as was suggested by Leibnitz, but also with the moods and tenses. Such a proposal would give a language which would be the extreme of simplicity; and, inasmuch as Latin is universally taught in elementary schools, it could readily be introduced, so that, according to Professor Peano, there would be no reason why Latin, modified by this system, should not once again be the medium of communication of the learned world.—*Harper's Weekly*.

BAD GRAMMAR.—E. F., New York, writes: "Kindly let me see your critical view of the grammatical construction of the following sentence: 'Though we were on the ocean, and firecrackers on a ship are necessarily prohibited, yet every man, woman and child who were Americans—and it seemed that everybody was—showed their appreciation of Independence Day by wearing their national colors—from a small flag to large scarfs.' By the way, this sentence had been changed into singular form by the operator first, but later given its plural form, as shown above, by the proofreader." *Answer*.—The sentence is badly mixed in its verbs and pronouns, probably in a needless avoidance of the use of the masculine pronoun "his" when women are included. But "his" is correctly used as referring to, or rather including, both sexes. The sentence should say, "Every man, woman, and child who was an American showed his appreciation," etc.

PUNCTUATION IN DISPLAY.—F. R., Buffalo, New York, writes: "Enclosed find two samples on which I would like your opinion on the punctuation. Is there a fixed rule that prohibits commas or periods to be placed at the end of a line, or is this only done as the printer thinks fit? Would you say either was wrong? If there is a law for this, would you kindly tell me where it is to be found? Also if this applies to correspondence, as address on envelope, or to printing only?" *Answer*.—The samples are two copies of a card, one punctuated and the other without points. My personal choice favors the use of the points, but the commonest practice now is opposed to it. There is no fixed rule either way, and no one can say with propriety that either is wrong. The practice of omission in superscriptions is common—probably antedating the omission in print. In printing, the choice is sometimes left to the printer, but not nearly always. Probably most printers now would leave out the points if they were free to choose, but occasionally an old-fogy customer demands their use. Some time ago another man asked about this matter as follows: "Why are punctuation-points left out of some of the 'ads.' in THE INLAND PRINTER and inserted in others? My opinion is that it is done for a mere matter of looks, and that where rules are used they (rules) take the place of points. Our editor says that points should always be used, no matter if rules are used." It probably is done for a mere matter of looks, because some one thought some time ago that display lines would look better without points, and had some printing done that way, and then others did so, and now the most of such printing is done that way. I personally prefer the punctuation, just as that editor does, and as some others do; but it is an old-fogy preference, common now to but few persons comparatively. Theodore L. De Vinne, in "Correct Composition," a book profitable for any printer to study, says: "The period is now omitted at the termination of displayed lines in title-pages, in running titles and subheadings, and generally at the end of all lines that are followed by blank space." Also: "Book titles are now set without points—a fashion introduced by Pickering of London about 1850. At that time it was customary to make one large display line of the leading words of the title, and to put a comma or a semicolon at its end. Condensed two-line type, then an admired novelty with printers, was preferred for lines of display. To make short words fill the line, the types of this condensed letter often had to be spaced, with the unavoidable

result of throwing the line that ended with a point apparently out of center and making it lopsided. To prevent this blemish, the point at the end of the leading display line was omitted, as had been done for many years by job-printers in the display lines of posters and handbills. This rejection of the useless point was accepted as an improvement; but the disciples of Pickering and Whittingham, not content with omitting points at the ends of display lines, rejected them in all lines, and in most titles to their benefit typographically, but in some to the confusion of sense."

THE WRONG PRINCESS.

A young woman who substitutes for stenographers while they take their vacations was sent by an agency to a certain place in such haste one morning that she neglected to find out anything about the firm or what kind of business it conducted.

The man who met her was cross, says the New York *Sun*, and evidently things had gone wrong. He gave her a lot of long lists of figures to copy, and shut her in a tiny office where the machine and chair were the only furnishings.

She went to work somewhat nervously in the strange surroundings. Overhead there was the pounding of heavy machinery, and outside the buzz of whirling wheels.

Pretty soon she heard a man's voice call a number, and realized that the telephone booth was next door. The tone was gruffer than the one which had greeted her.

"This is Thompson's," it said. "Why don't you send us that princess?"

The stenographer stopped her work and listened. With the necessary stops for the other man, the voice went on:

"Yes, princess. You did promise, too. We got our knives all sharpened on purpose. Ask Fletcher about that antique scarlet princess for Thompson's. Well, we'll wait until 10 o'clock."

"Is that Fletcher? Say, your princess developed black spots. The men can't even touch—. Oh, none of that, now. Never mind explaining any more. Send the wagon."

And the booth door banged after the irate man.

The stenographer had an uncontrollable desire to know more about that unfortunate princess for whom the knives had been sharpened. She stole from the office and slipped into a dark hall that opened into the street.

Some men were taking long wooden cases from a freight elevator, and in the half light the boxes had a weird look. The girl screwed up her courage and approached a man.

"What's in those boxes?" she asked.

"Paper, miss," said the man. "Big lot of Antique Scarlet Princess got to go back to the wholesale house. Cut wrong, I guess. Manager's hot about it."

"Is this a paper store?"

"This is Thompson's printing-office, miss," replied the man. "Is there somebody you was looking for?"

HE SENT ANOTHER.

The Philadelphia *Ledger* tells of a well-known lawyer who a few years ago remitted, in settlement of an account to the publisher of a paper in the West, a two-dollar bill, which was returned with the brief statement:

"This note is counterfeit; please send another."

Two months passed before hearing from the lawyer again, when he apologized for the delay, saying:

"I have been unable until now to find another counterfeit two-dollar bill, but hope the one now inclosed will suit, professing at the same time my inability to discover what the objection was to the other, which I thought as good a counterfeit as I ever saw."



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

DO NOT FORGET

To set the pump stop so short lines will not cast.

That the adjustment can be tested on new-style stop by pushing right-hand vise jaw as far as it will go to the right, seeing that the block on end of lever just barely clears the block on pump lever.

That the screw on lever which rests against vise jaw is the means of adjustment.

That, with old-style pump stop, the adjustment must be made so that when justification levers rise to their full stroke, the pump stop just passes beneath block on pump lever.

That screw on pump-stop lever which second justification lever strikes can be turned to make this adjustment.

To be sure that there is no bend in vise-jaw closing-screw lever link which may prevent full up stroke of second justification lever.

MONOTYPE installations have recently been made in Montreal, Ottawa, Toronto, London and Winnipeg, Canada.

MR. T. C. SHEEHAN has been appointed representative in the South for the Monotype, with headquarters at Nashville, Tennessee.

MISS HATTIE JEWETT, a Monotype operator in the Government Printing-office, in a day of eight hours recently set 34,100 ems of sixteen-point type. Considering the fact that her entire machine experience covered a period of about three months, her average of nearly forty-three hundred per hour was exceedingly good.

END OF SLUG DAMAGED.—An operator-machinist in the South writes: "I am getting slugs with one end damaged like sample enclosed. What causes it?" *Answer*.—An accumulation of metal in the pin slot in lower liner between the trimming knives strikes the corner of slug when it is being ejected. Remove knife block and dislodge the metal.

BRITTLE METAL.—"Old Subscriber," Brooklyn, New York, writes: "Our Linotype metal is becoming brittle. Is there a way to cure this? Some printers tell me antimony is lacking. What does your experience advise you regarding it, and how much to a pound is advisable to add when remelting? We can not very well send the metal to the foundry, as we have the Linotype in jobs as standing matter." *Answer*.—Temper metal can be obtained from the metal dealers with which to bring your metal up to standard. If a sample is sent them, they will advise what proportion to add. This should be done regularly, as tin and antimony are lost in remelting metal and skimming the dross from its surface.

COULD NOT BREAK THE MACHINE.—W. A. Jackson, Gadsden, Alabama, a recent graduate of the Machine Composition Branch of the Inland Printer Technical School, writes: "I have accepted a position with the *Times-News* of this place. We have one of the two-letter machines of the late pattern. It is a good machine and works fine. We had to take it to the second story, and when it was within three feet of the top of the stairs the rope broke. The machine took a toboggan slide down stairs, knocking the front door into the street and breaking a big hole in the floor. On the next trial we succeeded in landing it. I started in to setting it up, and was surprised to find that it had received no damage whatever in the accident. I like your school better than ever. Through the instruction received there I was enabled to go out and set up my first machine without an error, and it runs like a charm. I wish you success."

NOW THAT Linotypes have been in the Government Printing-office some three months and every member of Congress has had, since the beginning of the present session, a copy of the *Congressional Record* printed from Linotype slugs on his desk each morning, the novelty of composing machines in the world's greatest print-shop has somewhat worn away, and we are sufficiently far from the change to get the full perspective. A point we are prone to overlook is the work of building forty-six double-magazine machines within a specified time, and the endless mass of details connected with it. New faces had to be cut, thousands of accents and special characters, sorts running into hundreds of thousands, and mold liners for special measures in nearly every body the machine will handle; and yet, in addition to filling regular orders amounting to seventy-five to eighty a month, the entire forty-six machines were erected in Washington in perfect running order and turning out actual Government work within about sixty days after receiving details.

CLUTCH ADJUSTMENT.—R. J. T., a Southern machinist-operator, writes: "You say, under the head of 'Machine Composition' in the September number, 'Don't forget that there should be a space of 15-32 of an inch between clutch collar on driving shaft and the inside of the shaft bearing when clutch is in action; that the thickness of the clutch leathers regulates this on the new machine.' Could you make the above any plainer to me?" *Answer*.—Throw off the

driving belt or shut off the motor on the machine; back it up a trifle, so stopping pawl clears stop lever and clutch goes into action. Place a piece of brass or steel rule 15-32 of an inch wide between the collar on the driving shaft (just inside of machine-frame bearing) and the bearing. Adjust the clutch so that this rule just fits snugly. The adjustment must be made by building up the leather shoes on new-style machines; the screws which hold the leathers can be removed and paper underlays made. On older machines the nuts on the end of the driving shaft would accomplish the adjustment. The forked lever must now be adjusted so it does not bear against the opposite side of the collar, the screw between the two parts of the vertical stop lever being the means of adjustment.

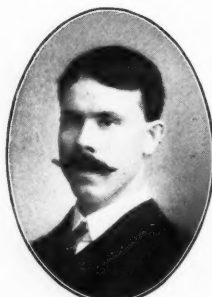
A WORLD'S RECORD.—It is not often that a Southlander attains to the dignity of a world's record holder, says the *Invercargill (New Zealand) News*, but such a distinction has fallen to the lot of Mr. D. McNie, of Waikiwi, New Zealand. Mr. McNie served his time as a compositor on the staff of the *Southland News*, and is well known in the trade throughout the province. Some time ago he decided to become a

And if you mention *THE INLAND PRINTER* they say, 'Oh, yes, I used to take it once in a while, but there was nothing in it that benefited me any.' What do you think of that? And to see the way the fellows' machines were running—something awful!"

WORN VERGES.—R. M. J., Beaumont, Texas, writes: "In a separate package by same mail I have sent you a number of verges which have been giving me a great deal of trouble. As you can easily see by inspection, the channel where the verge spring engages said verge has been badly worn away, in some instances almost cut through. The verge springs that have been in use with these verges are just as they came from the factory, with the exception of a few that were shortened as a temporary measure of relief until new verges could be secured. For a long time I had been having trouble with my keyboard, and after trying everything imaginable and unimaginable, quite by accident, one day, when I had the magazine off, I noticed that some of the verge springs rested deeper in the verges than did others, this being more noticeable, of course, among the lower-case verges, they being used so much more frequently.



L. C. BUTLER.



M. D. HALL.



H. D. DOUGLAS.



C. H. WORK.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

Linotype operator, and left Maoriland for America, where he is at present acquiring the necessary knowledge and skill in the *Inland Printer Technical School*, Chicago. To this school would-be Linotype operators resort from all parts of the world, and the record referred to was established by Mr. McNie having traveled further to learn than any of the many hundreds who have passed through this well-known school. The previous record-holder was Mr. E. J. Lawry, now Linotype expert on the *News* staff, who originally journeyed from Timaru to Chicago on a like errand. Mr. McNie is charmed with Chicago, its inhabitants, life and general surroundings.

LEARNED IT FROM THE BOOK.—A Linotype machinist, in charge of a plant of ten machines in a Western city, writes: "I am a subscriber to *THE INLAND PRINTER*, and have been for eight years, and by the aid of your worthy book, 'The Mechanism of the Linotype,' and what personal experience I have had (about a year and a half), I have been able to handle a plant pretty well. I operated awhile, but, naturally inclined to machinery, I took up this branch of the business. I studied your book thoroughly from end to end, and if I had not had the book I would never have 'made good.' The first job I took was on a plant of ten machines about nine years old and all worn out. I worked like the dickens, and, of course, got 'up against it' many times. Finally, the boss got 'next' and saw I was only a novice, and that ended it. I dubbed around the country and finally ran across this situation, on which I am making good. I thank you personally and *THE INLAND PRINTER* for the good I have obtained from it. You certainly are the 'wise guy.' No wonder so many plants are on the 'bum'; machinists rely solely on experience. I believe in reading what wiser people have to say. It is certainly terrible the condition some of these plants out here in the West are in.

After the verge had tilted forward and released the lower matrix the end of the verge spring would drop down into the little socket or groove worn out in the verge and would refuse to slide back, thus preventing the matrix dropping down into second position. I replaced the lower-case verges with new ones less than six months ago, and now the same trouble has started in. It would seem, from an inspection of the lower side of the magazine, as though the frame which holds the verge springs might set back from the verges just a little bit too far, thus giving the effect of short verge springs." **Answer.**—The verges are of the new pattern, which have a grooved seat for the end of the verge spring. The cutting has evidently been done by grit which has settled in the groove and which acts as a lap between spring and verge. In a dry climate, such as prevails in the section from which this letter comes, this cutting would be thus accounted for. A drop of fine watch oil applied at the verge-spring seat occasionally would probably prove beneficial.

A RUN-DOWN PLANT.—George Edwards, a Linotype operator, writes: "I have been offered a position in a plant of six machines down South. I went and looked over the situation and had an interview. The machines are practically new, having been installed about a year ago. They have had four machinists during that period. I was not favorably impressed with the outlook; besides, they wanted me to operate as well as care for machines. On taking an inventory, I found these few troubles and defects: (1) On one machine, when the first elevator descends it falls with a crash on the vise cap; when it ascends it smashes up against the top guide with unnecessary force. What was the trouble and remedy? (2) Again, when mold first advances on pins, it does so without friction; the second time, friction and jar are perceptible. Wherein lies

the trouble? (3) On another machine, as the line-delivery carriage travels to first elevator, there seems to be something loose, as it travels with a jerky motion. Is there a remedy? (4) From the time the line is received by first elevator and presented for the cast until the machine has made a complete revolution, the whole machine seems to rattle and jar as if it were going to pieces. Can anything have worn to such an extent as to produce the effect? Molds and knives on all machines are in first-class condition, and the keyboards are exceptionally 'lively.' With my limited knowledge of the Linotype I think I would be 'up against it' in accepting, so think I will stay off until better informed. Would like information regarding above troubles, nevertheless." *Answer.*—(1) Undoubtedly the knife wiper interferes with up and down stroke of first elevator. As the knife wiper is operated by the first elevator lever, anything which binds it will cause trouble with the movement of the elevator. (2) There are two adjustable shoes on the mold-turning cam, which should set close enough to the square block on the mold-turning bevel pinion to prevent a jar or rebound when the disk stops in its rotation to go forward on the locking pins. In this case, the second shoe needs adjusting. The two screws which hold it can be removed, when the bushings through which the screws pass can be screwed inward to adjust the shoe closer to the square block. The brake on the mold-turning shaft should grip the shaft closely enough to steady the disk when it stops. (3) The track of the line-delivery carriage should be kept clean and the vent in the air chamber adjusted so as to allow the air to escape gradually. The packing around the cylinder head must be renewed occasionally also. (4) The operation of the Linotype should be almost noiseless, and it must be that the machines are badly out of adjustment if they rattle. Certainly, a year's use should not wear the parts enough to be perceptible. Every adjustment should be gone over and corrected, which can be done by following the instructions given in the book "The Mechanism of the Linotype."

MATRICES DEFECTIVE.—"Machinist," writing from a Nebraska city, sends sample slugs and matrices, and says: "Enclosed find two slugs, one eleven-point on twelve-point body, the other agate on agate body. You will notice the faces cast on each slug. I lined up the matrices on the twelve-point slug so that the left-hand or stationary knife would trim the shoulder and not cut into the slug, which you see is O. K. Now, I had a change on the machine from twelve-point to agate, and when I cast a line to size up the slug, you can see the result from the enclosed slug. I had to change the mold-keeper so the face of the agate would appear full on the slug; but when I throw the pica slug back on the machine, the face is printed in the middle of it. Please tell me where I am wrong in my adjustments, or is it in the machine or matrices? I have in charge ten machines, four of which are used for job and book work in the day time. I enclose small pica and agate matrices which I use on this machine, and I think it is in the agate matrix, for if you put them together with die side up, you will see that the top of the capital T's do not align exactly with each other. The machine that this trouble occurred on is the two-letter machine, using universal mold." *Answer.*—The small pica matrices are defective, the face being punched too high on the matrix. The distance between the top of all letters and the upper edge of lower inside ear should be same on all sizes of matrices. With the mold-keeper seated as high as it will go, the top of all letters should line with the smooth side of mold cell. The small pica matrices showed low on the slug, proving them to be defective, and they should be returned to the factory as such.

AUSTRALIAN MACHINES AND METHODS.—"Micro," a Linotype machinist of East Melbourne, Australia, writes: "(1) When a forty-two-em universal mold warps .004 to .005 of an inch out of true, would it not be most advisable to order

new mold, as the grinding down of mold would reduce the height of type by above amount? (2) When on the duplex mold disk the alignment of the two molds with the left-hand knife is not accurate, as I found on some machines (English, by the by), is it advisable to file mold openings in disk so as to bring both molds to the same distance from center? In one case the alignment is .003 of an inch out. (3) What is recognized in America as a fair weekly wage for a first-class mechanical engineer in charge of an installation of sixteen to twenty Linotypes and three to five Monotypes? All erecting, making of new parts (except castings) and general repairs are done by him on the premises, the machines being employed on jobbing and book work, from five to forty-two ems pica, using four faces of type (double letter) and machines working sixteen to twenty hours per day. Very frequent changes of magazines and measures are required during the day. (4) How many machinists (non-mechanics) is it usual to employ on such an installation, working at least two full shifts of eight hours under such conditions? The operators do not assist in changing magazines, etc., nor attend to their own metal-pots nor any other part of the machine. (5) How many cleaners would be deemed sufficient to keep, under such conditions, the machines, matrices, spacebands, etc., in requisite clean condition, giving eight hours per day to do the required work, and what would be their pay? To give you an idea of the local standard of pay, I may mention that operators employed on time receive \$17 to \$19.50 per week. Taking that as a basis you may be able to give me the local value of positions mentioned. Operators on piece work (newspaper) earn from \$24 to \$34 per week." *Answer.*—(1) It is the usual practice to lap down warped molds. We have no forty-two-em molds in this country, thirty ems being the limit. It will not do, of course, to decrease the height of the slug below .918, the standard. (2) Both mold cells should be the same distance from center; anything to make them so is permissible. (3) Machinists, so far as advised, in no instance have charge of both Linotypes and Monotypes here. Wages for caring for an equal number of Linotypes range from \$20 to \$30 per week, the latter for head machinist. (4) A machinist and one assistant will



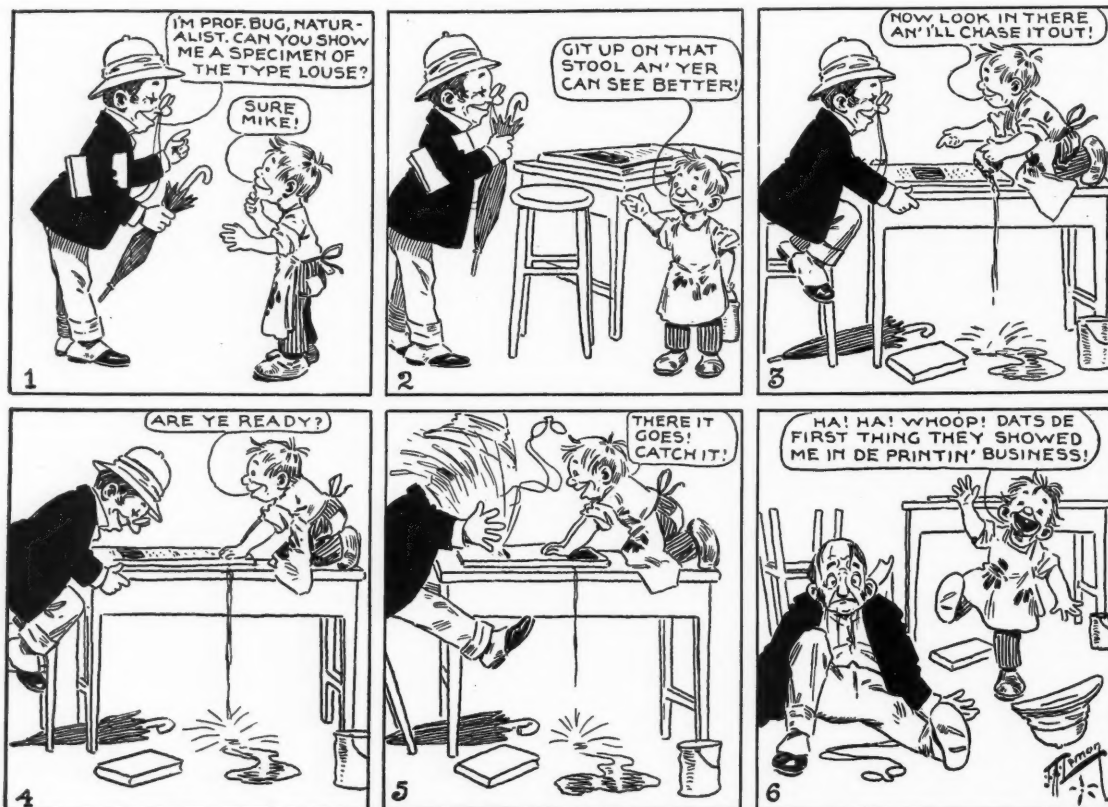
A GRADUATING CLASS IN THE MACHINE COMPOSITION BRANCH OF THE INLAND PRINTER TECHNICAL SCHOOL.

ordinarily be employed on each shift. (5) One helper on each shift would attend to the cleaning and receive from \$10 to \$12 per week. The Australian rates of pay are comparable with our medium-sized cities.

A VARIETY OF TROUBLES.—A Vermont machinist-operator writes: "I am enclosing a slug from this office; upon which I would like your opinion. The machines (three in number, Nos. 7776, 7778, 7783) have been in since February, and the care of them fell upon a man who had no experience what-

ever, save what instruction he received from a machinist sent from the factory, and pretty much of his time since has been spent with a screw-driver and monkey-wrench in his hands. When I came (I'm going to tell you my troubles, because you have long been my 'trouble man') all the machines were on the bum. The matrices would jump clear across the room. Matrices would fail to respond, or, when a certain key was touched you would get all the channel held. The matrices moved very slowly in the channels, and the line-delivery carriage on two machines went over with such a bang that one would think that it was going to shoot clear across the room.

Matrices jump and transpose on No. 3. Works fine for hours, then takes a freak, and it is just a time for the rest of the night. Cause and cure? (3) Distributors will lift and send through their matrices all day and night, and next day. That night buck up. Fix, and it runs well for hours. Then they catch. Tell some of the causes and cure. (4) Matrices fall O. K. but lean toward star wheel. Gate springs seem strong enough; matrix-detaining plates in good condition, yet matrices lean in and spacebands sometimes split the last word or letter. Cause and cure? (5) One machine runs on minion altogether, one on brevier and No. 3 changes, sometimes sev-



PROFESSOR BUG ATTEMPTS TO OBSERVE THE HABITS AND CLASSIFY AN INSECT NEW AND STRANGE TO HIM.

From *One-Type-at-a-Time*.

The other moved so slowly that the operator was constantly yawning. The spacebands were left in the transfer channel half the time, and when they were not, they were piled high and dry in the box. The distributors were constantly stopping. Investigate, and a thin matrix was found wedged in the lift, with its ear bent. Another 'chewed' the bottom ear, back side, as if a chisel did the trick, and matrices were continually sticking in the magazines. Five hundred and forty matrices went through the metal-pot, and 373 were piled in the corner of the bench, needing a little straightening. Occasionally matrices would run the length of the screws and stop the distributor, and fail to drop in any channel. This happened once since I came here. The metal has not been retempered since it came, nine months ago. Em leader key sticks down, despite everything I have tried. I have 'The Mechanism of the Linotype,' and am intelligent enough to follow directions, but, try as I might, I can relieve but have not cured the following, upon which I would like some light. (1) Spacebands work fine and dandy for several hours. Next transfer leaves bands wedged in channel. What is the cause and cure? (2)

eral times a night. Should all machines be equipped with some kind of a back mold wiper? (6) Is eighty-four revolutions per minute too high a rate of speed where operators can keep line waiting? I have been here three and a half weeks, and have cured many things, sunken letters for one, but these things bother me, because they work all right for hours, understand, but then they go wrong. Do not, please, say it is easy, because it is not. I learned my book from A. M. Grist, Yorkville, South Carolina, and can hold the job down, because the boss told me he was satisfied with me, but the machines are built right and should run right, and it is up to me to get them there, and I want your help. All three machines will not average twenty minutes each lost time, day and night shifts. Should not lose any, it seems to me. Before I came, 'waiting for machine' column on time-slip used to have from thirty minutes to three hours." Answer.—(1) Perhaps a defective spaceband which does not hang perfectly square from the rails of the intermediate spaceband channel occasionally binds. The writer has discovered the two parts of this channel out of alignment, though dowel-pinned and supposed to be of the

same height. Place each spaceband on the rails and note if it hangs perpendicularly. A little dressing on the under portion of the ear will do the trick, if sleeve itself is not loose and wobbly. (2) Bend the assembler-chute spring so it curves toward the star wheel at the lower end and has a space between it and the rails of about the width of the thickest matrix. Bend the points slightly above the horizontal. See that the assembler-slide brake holds the slide from dancing. (3) If two thin matrices pass on to combination bar together it is because there is too much space between the separating pawl on the distributor-box bar and the shoulders on the distributor-box rails. The pawl can be lengthened by swelling with a hammer. If two matrices are raised by the lift, but do not pass into distributor, it indicates that the seat on the lift, which should be only wide enough to pick up one matrix, is worn, and passes beneath the second one when the first is a thin matrix. A new lift pawl is in order, or the seat on the old can be narrowed by grinding. If dirt has accumulated on seat, or corner is worn round, matrices will slip off lift occasionally and the ears get bent by the distributor screws. The lift must be adjusted to raise the matrices high enough to clear the shoulders on the rails. The roller on lift lever should hug the cam closely; a spiral spring will assist in causing it to do this. (4) The assembler-slide brake becomes worn where it grips the slide and allows the slide to move too far with each matrix. Remove brake and file the worn parts away until the corners are sharp. Adjust the releasing screw so it just clears the releasing lever when parts are normal. (5) All machines should have a back mold wiper. The company is now putting them on new machines. (6) Eighty-four revolutions per minute is too high a speed for continuous work, and as this would produce about ten thousand ems an hour, it seems higher than necessary. It is not advisable to speed the machine above seventy-two revolutions a minute.

MAKING A MACHINIST.—A writer in the *Australasian Typographical Journal* believes he has discovered another attribute of the Linotype—that it has the miraculous power of converting an ordinary individual into an expert Linotype machinist on short notice, and gives the following instructions for finding the royal road to success: "Take a man, disregard his age or general knowledge—in fact, one who does not know cast iron from chewing gum preferred—put a screw-driver in his pocket and some cotton waste in his hand, and instruct him to keep wiping that interesting heap of ironmongery called the Linotype until further notice. This process is very simple, yet in at most twelve months' time, that man will turn out a full-fledged engineer. What did I hear you say—how do I know? Why, I have witnessed that miraculous transformation more than once myself. But if you still doubt it, just ask the men themselves who went through the mill if my statements are correct or not, and in reply they will hand you their cards as proofs of their transformation. It is true that some of them will only claim to be mechanics, but do not rush to the conclusion that that is the fault of the machine. No, it is their modesty that is to blame. Then, again, an occasional one is satisfied to call himself a machinist, but he is one of those hopeless cases that are not destined by nature to make a mark for themselves on this world of ours. It is said that exceptions prove the rule, so the above quoted cases may be taken as such. Can you grasp now the far-reaching importance of my discovery? Up till now we sent our sons, at great cost, for many years' wearisome toil and study to the workshops, colleges and universities that they might acquire the knowledge requisite to become engineers. All this may in future be dispensed with. And who can say that my discovery has exhausted the possibilities of this mechanical conglomeration in question? In its bowels there may still be hidden numerous trade and professional germs that only await discovery and practical application, with the effect that they will bring forth beneficial results equal to the engineering germ discovered by myself. Who can

say that the Linotype machine is not a concentrated university?"

WILLIAM H. LASSELL, machinist on the Danville (Va.) *Register*, contributes the following verse:

THE RUBAIYAT OF MISERI MERG.

THE PLAINT OF A "FOUR-FLUSH" OPERATOR.

Give me a built-up, speeded keyboard, quick,
And I will hit the celluloids a lick
To make swifts gaze on me with envy, great,
And wonder how it is I do the trick.

Add logotypes for double letters, too—
For "the" and "and," and such like things would do
To aid a man to pound a decent string.
I've wondered they don't make 'em; haven't you?

Oh, for some "mats." that one can stamp upon;
Or pass through furnace when the day is done,
Yet ne'er a hair-line show, in all the print,
And through the channel plate will ever run;

Or else, perchance, to be of rubber, fine—
Expand, contract, conform to any line—
I in a word could squeeze, or leave one out—
I tell you, that would be a Klondyke mine!

Oh, for a spaceband wedge twelve picas wide,
With sleeve attached which ne'er would fail to slide;
That I might send in every line so loose
That records I could smash, and more, besides.

Oh, for a mold that will not shear in two
The lower lugs of "mats." when I force through
A simple tight line that was meant to go,
But chokes the darned old channel plate a few.

Oh, for a fast and sure delivery slide,
That like a cannon ball will swiftly glide
Into the elevator head with strenuous bang—
And scare the foreman half-way from his hide!

Oh, for a pump stop that will slip away,
And let each line set cast a slug away,
Without my holding back the thing by hand,
When I would send a loose line into play.

Oh, for a pot that's neither hot nor cold;
That makes tight closure to the back of mold;
That gives one neither back nor forward squirts,
Though metal be retempered, new or old.

Oh, for a plunger that will always plunge
Without erratic, hesitating lunge,
From binding in the upper part of well,
And not give slugs as porous as a sponge.

Oh, for an automatic thingamajig—
A trap our man—if any good—could rig,
That would that duty do, when I forget,
And drop into the metal-pot a pig.

If these conditions I could only get,
Some glimpse I'd have of being a swift yet;
But I can never hope, while here, to rise—
Machinist? He's a dunderhead, you bet!

RECENT PATENTS ON TYPESETTING MACHINERY.

Type-distributing Apparatus.—L. K. Johnson, New York city, assignor to Alden Type Machine Company, New York city. Filed March 28, 1904. Issued November 22, 1904. No. 775,426.

A PROFITABLE INVESTMENT.

Kindly find enclosed draft for \$2.50 as subscription to THE INLAND PRINTER for one year. This is the best investment I have made since landing in the United States, because one gets returns as soon as the money is put up. All success to THE INLAND, and in a progressive country, among pushing people, may it ever head the list.—John H. Clayton, San Francisco, California.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

TO LEARN ZINC ETCHING.—Kent Reger, Lorentz, West Virginia, writes: "Please give me through the columns of the Process Department some information as to sensitizing zinc plates to etch half-tones and linework. I have at my disposal photographic apparatus, etc. Also I have a half-tone screen and would like a hint as to how to make use of them." *Answer.*—Queries come to this department frequently asking for all the information necessary to make half-tones, and the inquirer expects to get what he wants in a single paragraph. The present writer modestly asks only for "some" information, and it is a pleasure to refer him to "Jenkins' Manual of Photoengraving." Here he will find as much information on

the subject as is to be found in any single book. "All" the information as to the making of half-tones or line engraving would require many volumes which will never be written.

COLOR IN THE CHRISTMAS MAGAZINES.—Color plates have come to stay in the magazines. The December numbers vied with each other in the number of colored illustrations, and the results were so successful that there will be no step backward in this improvement. The covers of the magazines made such a gorgeous display of color on the news stands that the critics in reviewing them mentioned that the salient factor in all of them was the color and the fact that the printing of the color plates everywhere steadily improves. The four-color printing in *Century* and *Scribner's* for December is well worthy of study by all engravers. It rather indicates that a fourth plate is necessary after all. *Outing*, *The Booklover's Magazine*, *Everybody's*, *The World To-Day*, *The Red Book*, *The Pall Mall Magazine* and the others used three-color and two-color prints freely, but their illustrations looked weak compared with the four-color prints of the first-named magazines. This demand for color plates promises to grow rapidly from the present time, and it will require increasing skill from the photoengravers. Better color training, improved feeders, fine inks and the best of presses are necessities from now on.

SENDING PHOTOGRAPHS BY TELEGRAPH.—Dr. Arthur Korn has been successful in transmitting photographs over telegraph and telephone wires a distance of five hundred miles. He has taken advantage of the fact that selenium offers resistance to an electric current in proportion to the amount of light falling upon it. Dr. Korn uses a negative film wrapped around a glass cylinder, inside of which is the selenium, properly connected with one end of a telegraph wire, while at the other end of the wire is a receiving apparatus. The cylinder revolves just as a phonograph cylinder does. A powerful ray of light is allowed to pass through the negative film to the selenium, but only on a small spot at a time. *The Electrical Review* thus describes the operation: "A ray of light is made to pass systematically over the transparent film to be transmitted. After passing through the film it impinges upon a selenium cell, the resistance of which varies proportionately to the amount of light which passes through the negative. These varying currents pass through the transmission line and are received in a moving coil galvanometer, the pointer of which in moving inserts or takes out resistance in a high-tension circuit, according as the current in the moving coil changes. In the high-tension circuit a small vacuum tube is connected, the illumination of which is proportional to the light passing through the plate at the transmitting end of the line. This vacuum tube now passes over the sensitive photographic paper in synchronism with the ray of light over the transmitted negative, and thus a reproduction of the same is obtained. To transmit a half-plate photograph with this device takes half an hour, but it is hoped to lessen this with further improvements." Sending half-tones by telegraph has been done and described in this department. That photographs can be transmitted is the latest development of the combination of photography and electricity.

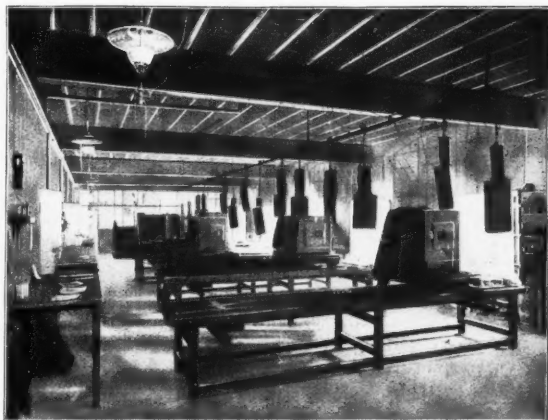
COLOR-SENSITIVE COLLODION EMULSION.—E. W. C., New York, writes: "There is an engraving firm here in New York that has just paid \$1,000 for the recipe for a collodion emulsion to use in three-color negative making. There are at least three firms here that are using emulsion almost altogether, so I want to study this emulsion racket, for it promises to be a winner. I know how to make emulsion. Could you give in THE INLAND PRINTER the latest, up-to-date formula for a color-sensitive emulsion? Also what books would you recommend me to get on the subject?" *Answer.*—A quarter century ago collodion emulsion was commonly discussed in the photographic journals, and was successfully made, though

it was slower than wet plates. It was superseded by gelatin emulsion, owing to the increased speed of the latter. Now, since the discovery of anilin sensitizers, it is found that colloid emulsion can be made far more sensitive than wet plates and, as repeatedly predicted in this department, it is the coming improvement in negative-making for processwork. I would not recommend a beginner to make his own emulsion. It is more economical to buy it already prepared, or buy it in a dry powder and dissolve it in alcohol and ether. If you read German, a good book for you to get would be "Die Colloidum Emulsion," by F. Von Hübl. In Eder's *Jahrbuch* for 1904, Baron Von Hübl has a description of his most improved emulsion, the formula for which is as follows:

A.	
Four per cent plain colloidion.....	24 ounces
B.	
Nitrate of silver.....	1 ounce 290 grains
Aqua ammonia.....	1 ounce 5 drams
Ninety per cent alcohol.....	3 ounces 3 drams
C.	
Bromid of ammonium.....	416 grains
Hot distilled water.....	1 ounce 3 drams
Ninety per cent alcohol.....	3 ounces 3 drams
Alcohol saturated with lithium chlorid.....	1/2 ounce

The ingredients of solutions B and C are mixed in the order given; then, in a darkroom, B is dropped slowly into A while the latter is stirred with a glass rod, after which C is stirred in. Let this emulsion stand over night; then pour into distilled water. Pour the whole into a muslin bag and filter out the water, after which dissolve in sufficient alcohol and ether to make an easy flowing emulsion. Baron Von Hübl says that eosin, ethyl-violet or other anilin sensitizers can be added to this emulsion without danger of producing fog on development. The reason for this he says is because the bromid is not in excess.

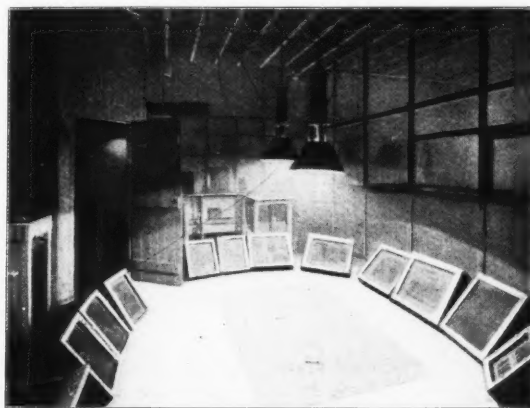
THE ARTHUR COX ILLUSTRATING COMPANY, OF BIRMINGHAM, ENGLAND.—Frank Colebrook tells in *Process Work* of a visit to the new establishment of this enterprising firm of photoengravers, who have reached their present growth in eleven years, their business having doubled each year of their



HALF-TONE OPERATING ROOM.

existence. A characteristic of their half-tone blocks is that a metallic interlay goes out between each half-tone and its well-seasoned wooden block. When a customer complained that the cuts proved well on a hand press, but on a power press they acted differently, the firm put in a Miehle two-revolution press on which to show doubting printers how quickly their blocks can be made ready. Mr. Colebrook says that a feature of the establishment is that "machinery is largely used. In fact, this firm has the most complete line of machinery

possessed by any house in the kingdom. They have work enough to keep two routers going. Royle's beveler is a machine in active use, and I noticed a very good nailing machine. The nails are driven obliquely to apparently three-quarters of an inch. The very greatest care is obviously shown in the truing up of all the mounts by means of the Reliance planer and trimmer, so that with the careful inter-



HALF-TONE PRINTING ROOM.

laying there should be a very good impression, even apart from the metallic overlay." All of which shows that the progressive process firm in any part of the world finds it profitable to use American machinery.

REDRAWING NEWSPAPER CARTOONS.—Carl Anderson, Chicago, writes: "I am an old reader of *THE INLAND PRINTER*, and I think I saw in your paper where it told how to make the ink come off a picture on to a piece of white paper. I did not want to know how to do it then, but now I want to know. I have a job, to draw over a lot of newspaper cartoons, and it takes a lot of time to trace and rub this tracing down and draw them again. Do you know an easier way to do it?" *Answer*.—The paragraph you were looking for was probably the one headed "Transferring Newspaper Pictures," printed in this department July, 1899, page 468. The formula given then was as follows: Dissolve one-eighth ounce of common-yellow soap in ten ounces of hot water. Cut the soap into shavings to dissolve more easily. When it is cold add two-ounces spirits of turpentine and mix thoroughly. Pour this solution into a shallow dish and float the picture you wish to transfer on it, back down to the solution. When the paper has taken up all the solution it will, lay it, back down, upon a blotter to absorb all the surplus moisture. Now, to transfer, lay the damp print face down on a piece of bristol board with a piece of thin tracing or manila paper over it; fasten one-side of the print with its cover-paper securely; then rub the cover-paper hard with a burnisher in lines away from the side fastened. The ink will leave the print and go over to the bristol board wherever the burnisher has passed. The danger to be avoided is the shifting of the print during the burnishing operation, but this will be guarded against with practice.

SCREEN SWEATING AGAIN.—The cause of this trouble has been stated here to be the difference in temperature between the darkroom and operating-room or between the half-tone screen and plate. Preventives have been printed here, but here are a few remedies for which *Process Work* has given prizes: "(1) Slightly warm your screen, only just enough, though, so that when you breathe on it it will not stop on the screen, but quickly disappear. Then rub a piece of soft cloth upon a lump of white wax and then rub the surface of the

screen well all over with the piece of waxed cloth and finally polish in the usual way. (2) The best remedy in this case is to slightly warm the screen over a gas-ring stove, and it will keep its heat until exposure is completed, and prevent sweating during exposure. (3) If the screen is slightly warmed and then polished with rouge before commencing to use, there will not be much trouble throughout the rest of the day. (4) Give the screen a dressing (thinly) of glycerin (pure). This will prevent the collection of water on the screen. (5) To avoid the sweating, get two small tin tanks, fill with boiling water and cork up tightly and lay one each side inside the camera. This will absorb all damp air and avoid sweating. (6) It is a trouble easily remedied by warming the screen over a gas stove, care being taken to distribute the heat evenly all over, and it will be found to retain its heat for a considerable time. Another remedy is to keep the screens and the bath in the same darkroom when not in use, and the temperature of the room to be kept at about 68° to 70° during cold weather.

A REVIVAL IN ENGRAVING.—"The Society of Twelve" is the name of a new organization of British artists which has given its first exhibition in London. The object of this society is to cultivate a wider public taste for original wood engraving, etching, lithography and drawing, instead of that which has been copied or reproduced by processwork. A London critic has this to say of the movement: "True it was said when the process block came into general use that the graver's work on wood or copper had been superseded; but mechanical reproduction, with all its undeniable facilities for rendering certain kinds of work, has its limits, and there are inherent beauties, intimacies, delicacies, which the designer's hand, allied with wood block, stone or metal plate, can alone produce. With this order of work the Society of Twelve is concerned. Here the design exists in every case for its own sake. It is not a transference to metal, wood or stone of a preëxisting design, but a conception thought out in terms of these materials, an original work of art. In engraving, as apart from etching, original work has been extremely rare. For whole centuries scarcely an original print was produced that was not an etching. In the case of woodcuts, not even the splendid sheets of Durer nor the miraculous small cuts of Holbein were actually cut by the master's hand. The master made the drawing on the block, a condition which controlled the engraver, but blocks engraved by the actual designer are of the utmost rarity. In every form of print, it is always in the end the original work which comes to be treasured and in spite of fashion's caprices maintains its value. Considered as an investment, those who buy original prints with discretion, at the time of their production, will find them increase in value, sometimes quickly and greatly. And considered as a decoration, surely it is better for the many who are unable to afford the ever-increasing prices of fine pictures to hang upon their walls fine prints, original works of art, rather than the copies, forgeries, daubs and soulless reproductions often seen." Among the exhibitors is Gordon Craig, a son of Ellen Terry, who, it will be remembered, designed the cover and headings for *THE INLAND PRINTER* for March, 1901. This exhibition of completely original work is likely to be imitated in this country, where it can not but be a source of inspiration and education to workers in all branches of photo-mechanical work.

A WOODCUT OF THE SIXTEENTH CENTURY.—It is interesting to look back at the work of the early engravers. Herewith is reproduced a woodcut by Jost Amman, from a collection of his prints preserved in Berlin. Amman was the most productive designer and engraver of his day. His drawings were particularly notable for the accuracy with which he indicated the detail of costume and customs of his time. In this cut he has endeavored to minutely portray the various operations in

the "art of bookbinding" as he saw them. Bookbinders of our time will appreciate the detail in this engraving by him. In the background he shows, allegorically, the product or fruit of the bookbinder's work. In a book entitled "Artists and Artisans," printed in 1568, when Amman was twenty-nine, he has this to say of himself: "I am a good engraver on wood and I cut so well with my knife every line on my blocks that when it is printed on a sheet of white paper you see clearly the proper form with which the artist has traced his drawing; that is, either strong or fine is exactly copied line for line." Albert Durer and others who came after Jost Amman's time



BOOKBINDERS AT WORK.

likely never practiced wood engraving personally, but got faithful engravers like Amman to engrave their designs in such a manner "that either strong or fine is exactly copied line for line."

"A DAY OF RECKONING."

Mr. J. Cliff Dando, author of "Fundamental Principles of Ascertaining Cost of Manufacture," whose advertisement appears in this issue, has for many years been a consistent advocate of the printer knowing the fundamental principles of his profit and loss account. He has gone through the fire of criticism for his exactitude, and has received liberal endorsement from authoritative sources. Mr. Dando has achieved a wide reputation from his monumental work, and the character of his offer, the endorsements he has received and the liberality of his terms should command the favorable attention of every progressive printer.

FACTS ABOUT PAPER.

According to the *Woman's Home Companion*, there are, all told, eleven hundred paper mills in the United States, producing \$200,000,000 worth of paper a year. They burn up three million tons of coal yearly and shred two million five hundred thousand cords of wood into pulp. About twelve million five hundred thousand trees are cut down to feed these paper mills, every tree being at least nine inches in diameter.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

As an example of what may be accomplished in a small city in the way of quantity of advertising, may be mentioned the Bay City (Mich.) *Tribune*. Bay City has less than thirty thousand people, yet the *Tribune* in its regular mid-week issues carries about thirty-six columns of advertising, and on Sunday, November 20, had ninety-six columns. The artistic ad. composition and creditable presswork undoubtedly do much to hold the patronage which the efficient management has been able to secure.

On the night of the Canadian election, in November, the Sherbrooke (Que.) *Record* rented the local theater in which to bulletin the returns. Judging from the financial report, about 15 cents admission was charged and over one thousand people were present. After the expense of theater, orchestra and telegraph tolls were paid, the balance of the proceeds was divided equally between Sherbrooke's two hospitals. While this plan is not entirely new, it would be a good thing if it were more generally adopted, particularly in those sections of the country where the weather is liable to be cold and disagreeable for outdoor displays.

THANKSGIVING issues are not as numerous as Christmas issues, and are usually as well patronized by advertisers, but the Holdrege (Neb.) *Progress* made a pronounced success of its second annual Thanksgiving number, publishing twenty pages with an illuminated title-page, and including thirteen pages of well-displayed advertising. Holdrege is a town of but three thousand people, and the *Progress* has two competi-

tors, yet the results show what can be accomplished even in small towns and in the face of competition. Special editions are always profitable, as good rates can be secured for this one-time advertising, and wide-awake publishers are the ones who are rewarded for their efforts.

HARD-LUCK stories of the country editor are numerous. Here is one from the Beemer *Times*: "Last month's advertising was \$27, including what we couldn't collect. Most of it was taken out in trade, as the editor found it necessary to change socks. The brightest view we can take of next month's advertising is \$18, most of it to be taken out in merchandise."

WELLINGTON, New Zealand, has a new weekly, *The Paper*, "of the people; for the people." Five pounds is offered by the publishers, the Socialist Publishing Association, for a suitable name. It is a well-printed sheet and comes from the press of Jeffery Brothers, the one hundred thousand ems of composition being set by R. J. Jeffery on a new Monotype in forty-eight hours. Mr. Jeffery has made somewhat of a record, as he had had no previous experience with the machine, and was not even acquainted with the keyboard.

PUTTING IT UP TO UNCLE SAM.—The Philadelphia *Record* recently issued a little circular, in which was a reproduction of an envelope bearing the address, "Daily paper having largest circulation, Philadelphia," and which was delivered by the postoffice authorities to the *Record*. Newspapers in every town receive letters of this character. Some are addressed, "To the best paper," "The best want-ad. medium," or bear some other similar inscription. Postmasters usually know the local conditions, or they may have a preference; sometimes they deliver such letters to each paper in the city in turn; but whatever may prompt the delivery of such a letter to a paper, the publisher of that paper is short-sighted who does not make capital of its receipt.

CHURCH ADVERTISING.—It is quite unusual for churches to advertise, but that such a course brings the desired result is demonstrated by what followed the insertion of the accompanying ad. (No. 1) in the Sunday issue of the Bay City (Mich.) *Tribune*. The pastor is quoted as saying, "As long as there is room in the church I want to see it filled with people who don't usually go," and with this end in view the ad. was inserted. As a result the church was well filled, young men and women who were usually promenading the streets occupying the pews in large numbers. Advertising managers

PLEASANT SUNDAY EVENINGS

The Man Who Spoiled the Music

A Beautiful Service of Song and Story.

First Presbyterian Church

TODAY, NOVEMBER 20th.

ALL CORDIALLY WELCOME.

PROMPTLY AT 7:30.

No. 1.

may be able to use this incident to advantage in interesting pastors in their own cities in adopting a similar course of action.

By the time this issue of THE INLAND PRINTER is in the hands of its readers, hundreds of Christmas issues will have reached my desk, although at this writing only one has been received, and that from far-away New Zealand. On October 11, J. N. Price, pressman of the Christchurch *Press*, sent me a copy of the Christmas issue of the *Weekly Press*, a bulky number of fifty-two pages and cover, the latter nicely printed in colors. The body of the issue is printed on fine calendered paper, with an abundance of exceptionally well-executed halftones in black and in tints. These holiday numbers from

New Zealand really excel anything in the newspaper line printed in the United States, and this copy of the *Press* is a marked improvement over that of last year, and sets a hard pace for its several competitors.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

SIDNEY (Iowa) Sun.—In August, 1903, more prominent heads on the first page were suggested, and that is still the principal trouble with the *Sun*.

BIG SPRINGS (Texas) Herald.—You should separate paid items now run under "Local News," and place them under a separate heading—"Business Locals" would be appropriate. A little larger type is advisable for your single-line heads.

SOURIS (Manitoba) Plaindealer.—A much greater quantity of local and vicinity news is needed, and the make-up so changed as to get this on the first, fourth and fifth pages, putting a goodly portion of the advertising on the inside. The quantity of advertising should warrant printing the entire paper at home, or at least six pages of it, and making the change suggested would help circulation and through that still further increase the advertising patronage.

A RECORD run for a country newspaper office was made by the Harriman (Tenn.) *Record*, which took the contract for printing the *Citizen*, a Prohibition paper, for the thirteen weeks preceding election. During that time one million five hundred thousand complete copies of the *Citizen* were printed on a Country Campbell, an average of nearly twenty thousand for each twenty-four hours, including all stops and make-readys. Once each week the forms of the *Citizen* were lifted in order that the regular edition of the *Record* might be printed, this usually occupying about four hours. Three pressmen were employed, who acted as their own feeders, each having a run of eight hours per day. The average speed maintained for the entire period of three months was one hundred and twenty-eight thousand in 131 hours. The papers had to be again fed by hand for folding, and the *Record* also did the wrapping and addressing.

CRITICISM OF ADVERTISING.—J. Orville Wood, of Cuyahoga Falls, Ohio, sends two ads. for criticism, one of which is reproduced (No. 2). In setting advertising, the compositor should keep in mind the fact that he is to display each piece of copy so that it will attract readers; so that each ad. will be distinctive; so that the reader will be impressed by a glance at a page of the paper with a feeling that not only one ad. is worth reading, but that there are many which call upon him to pause and glance over the displayed lines, as he glances over the headings to the news articles. In No. 2 Mr. Wood has not accomplished this result, although he has endeavored to display the important lines. But he has displayed too much. It is doubtful if this ad., surrounded by others, would arrest the attention of the reader. Of course, you can not set an ad.

Grant University

Comprehends the following departments in the schools operated at Athens and at Chattanooga

In addition to the above a first-class Preparatory School and School of Business where particular attention is given to the development of the Individual are maintained

School of Liberal Arts

(Degrees A. B., Ph. B., B. S.)

School of Theology

(Degree S. T. B.) Course 3 years

School of Medicine

(Degree M. D.) Course 4 years

School of Law

(Degree LL. B.) Course 2 years

For complete information regarding any of the above departments, address

Rev. John H. Race, D. D., Pres't

CHATTANOOGA, :: :: TENNESSEE

No. 3.

just as you would a displayed heading, with the largest line at the top, but the idea is much the same. The principal line must be selected with the idea of attracting the reader's attention, and then set in type enough larger than the balance of the display, and with sufficient space around it, so as not to lose its individuality. In Mr. Wood's ad. the border selected is too large—almost as large as the display—and the main line is so crowded that it loses fully half of its prominence.

CREDIT Credit CREDIT

CALL AND INSPECT

Akron's Largest and Leading Credit Store

We clothe the Mother, the Father, the Son, the Daughter

From Head to Foot

The only Store of its kind. One Flight Up where Rents are Cheap and Prices low and Credit Free to all. We give you Square Treatment, something different from what you have had. Nuf Sed.

Come Where You can Get an Assortment.

GALVIN-McQUILLAN COMPANY

One Flight up, 20-22 SOUTH MAIN STREET
AKRON, OHIO

J. A. McKENNA, Mgr.



Akron's Big Credit Store.
THE STEPS THAT SAVE YOU MONEY

No. 2.

If the matter following this line, down to the firm name, had been divided into two columns, the sameness would have been much relieved. H. C. Hull, of Asheville, North Carolina, sends a number of magazine ads. which carry out the idea better. In his Grant University ad. (No. 3) the first line would attract the attention of readers who are interested in education, just the same as a heading on a flurry in the stock market will attract the attention of readers who are interested in finance. In this ad. the secondary display is well brought out, although it would have been better if the wording following these lines had been set in a size of type smaller than the body of the ad.

COMBATting CIRCULATION CLAIMS.—Isn't it strange—or perhaps it isn't strange at all—that what one newspaper holds up as indisputable evidence of its superiority, another paper, the competitor of the first, will not attempt to dispute, but will hold up an entirely different feature as proof of its superiority? The most common instance is that of quantity of circulation, which is almost invariably met by an argument on quality. In Philadelphia, claims of large increases in quantity of advertising are met by a competitor with figures showing the great excess of marriage and death notices carried in its columns, which is claimed to prove that it is a "home" paper. But even the question of a home circulation, which is made much of by many papers, among them the *Minneapolis Journal*, is met by a counter claim by the *Minneapolis Tribune*, which in a recent circular states that "the daily average circulation of the *Minneapolis Tribune* for September was 88,800. It is distinctly stated that this is not 'virtually all home circulation.' A little over thirty thousand of it is home circulation in Minneapolis, and nine thousand of it is news-stand sales and street sales in Minneapolis, and the remaining forty-nine thousand is home circulation, news-stand sales and street sales throughout the Northwest, outside of Minneapolis." These claims and counter claims should furnish an inspiration for the weak-kneed publisher who becomes discouraged when a competitor gets ahead of him on circulation or some other feature. There are undoubtedly points where he is stronger than his competitor, and he should lose no time in letting the public know it.

NET COST OF ADVERTISING.—Arthur S. Barnes, of the *Bristol (Conn.) Press*, has an interesting and sensible article in a recent issue of *Newspaperdom* on "A Unit Cost for Advertising Space." Mr. Barnes says:

In making a rate, the first thing to be thought of, it seems to me, is what might be called a space unit. There is a definite unit of cost per inch to every publisher for advertising space before he sets a single line of advertising type. That cost varies according to the size of the paper, the number of pages in each issue, and the number of copies printed.

In order to find this unit I have taken as a basis an eight-page paper, six columns to the page, and I have counted it as one-half advertising and one-half reading matter; i. e., twenty-four columns advertising and twenty-four columns reading matter. I have figured on an edition of fifteen hundred copies.

Mr. Barnes figures that the mechanical cost of the twenty-four columns of reading matter, including composition, make-up, presswork, white paper and mailing, amounts to \$43.30 per week, without including anything for the gathering of news, setting of advertising or supervision. From this amount he deducts the probable weekly revenue from subscriptions, \$28.85, leaving a balance of \$14.45 to be secured from the 480 inches of advertising, or an average of 3 cents an inch. He next figures interest, rent, heat, light and news-gathering, which amounts to \$10.90 a week, or an additional 2 cents an inch, making the total cost 5 cents an inch. In conclusion, he sums up the matter as follows:

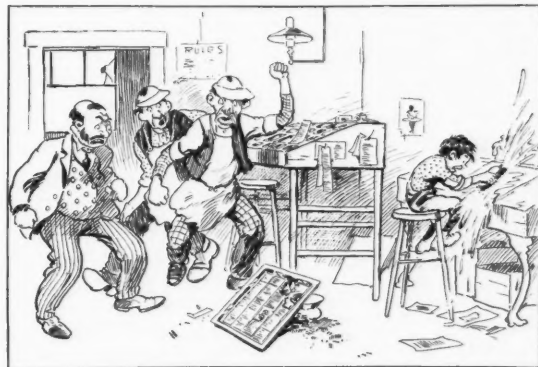
The whole point is to consider your newspaper just as you would any other job of printing. Charge to it the amount paid each week for typesetting, for white paper, for presswork, folding and mailing, when the job may be considered as delivered complete, and credit it with the

amount received from subscriptions. The difference will represent the amount of mechanical cost which the advertising columns must pay. Then figure out for yourself the general expenses in your own office, find the weekly average amount of these expenses, and divide that amount by the average number of inches of advertising space which you run each week.

I think our conclusion is safe that the advertising space unit cost for producing fifteen hundred copies of an eight-page paper is 5 cents an inch. This unit is made up of two parts, the mechanical part 3 cents an inch, and the general expense part 2 cents an inch.

If you accept an electrotyped advertisement on which there is absolutely no work, simply drop it in the form, and if you run this advertisement at less than 3 cents an inch you pay for the privilege of running it. If you run it for less than 5 cents an inch, this advertisement does not help one bit toward its share of your absolutely necessary general expenses. To this unit cost of 5 cents an inch remember there must be added the cost of the advertisement typesetting before any profit can accrue to the paper, or before there can be any remuneration from the income of the paper for the editorial services.

Mr. Barnes' figures are certainly conservative and his process of reasoning sound, but he should go a step further and estimate just what should be added for composition and publisher's salary. A paper carrying twenty-four columns of advertising would keep one man nearly busy with changes and new ads. This adds \$10 or \$12 a week to the expense, or an average of about 2 cents an inch on every inch of advertising in the paper. Then the publisher is entitled to about 3 cents an inch as a salary, and even this gives him only \$14.40 a week. Thus we have a total of 10 cents an inch as the net cost. Suppose a better price than this is obtained for a portion of the advertising, does that make it profitable to accept any other portion below 10 cents? Perhaps these figures will not apply in all cases, but following the suggestions of Mr. Barnes any publisher can do his own figuring.



PUZZLE PICTURE—WHO PIED THE FORM?
From *One-Type-at-a-Time*.

AN INSPIRATION TO THE PRINTER.

I can not afford to do without *THE INLAND PRINTER*. Its pages are full of suggestions and help for the printer who desires to progress and gain constantly a more thorough knowledge of his work. It inspires one to do a higher grade of work and is practically a necessity for the country printer if he would keep up with the times.—C. J. Peacock, *Schenectady, New York*.

If you are running a country newspaper, you should have Byxbee's "Establishing a Newspaper," a 113-page book on the practical side of the question. As a special inducement for the holidays this book, regularly sold at \$1, is offered, together with Krebs' "Gaining a Circulation," which gives over five hundred schemes, all practical and tested, for gaining subscribers, also a dollar book, for the sum of \$1.25 for both volumes. Orders should be sent at once to The Inland Printer Company to take advantage of this offer.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSsing.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

TO CORRESPONDENTS.—As numerous letters are continually sent to the editor of this department asking for return personal answers by mail, it is deemed necessary to say that only when a consideration is provided for the time of doing so can this be done; nor will cuts be proved nor overlays made without giving previous notice. Specimens intended for this department should be plainly marked and have ample postage attached.

FILLING FOUNTAINS OF NEWSPAPER PRESSES.—A. B. W., Jr., of Columbia, South Carolina, writes: "Please give an old subscriber your opinion on the best method of filling the ink fountains on a Hoe, stereotype, two-deck, newspaper press, two pages wide. We have an ink pump, but would like to know if fountains could be filled from a tank permanently fixed overhead, letting ink run into fountains through pipes by gravity. Would also like to know the size and name of soft coal most generally used in heating metal and steam table. Would you recommend a gas steam generator with gas at \$1.50 per thousand feet?" Answer.—Where practicable, we advocate erecting an ink tank in a place higher than the press, and some short distance from it, too, in order that the ink, sent in bulk, may be readily emptied into the tank, as well as having the benefit of whatever degree of gravity its position may assure. In any case, however, air pressure, by pump or otherwise, is essential where quick and clean filling of fountains is desirable. By all means, however, keep the source of ink supply away from the press, if you would have cleanliness and good system about it. A gas steam generator is the proper thing for steam table, and gas for heating the metal; but gas at \$1.50 per thousand feet may well be considered a positive luxury as compared with the use of soft coal. Soft coal is not the most advantageous kind of coal for your purpose, as hard "nut" coal is far better in every way, and will be found cheaper than gas at \$1.50 per thousand feet, and

about as economical in the end as soft coal. Soft coal should be broken to about pound lumps for your present use.

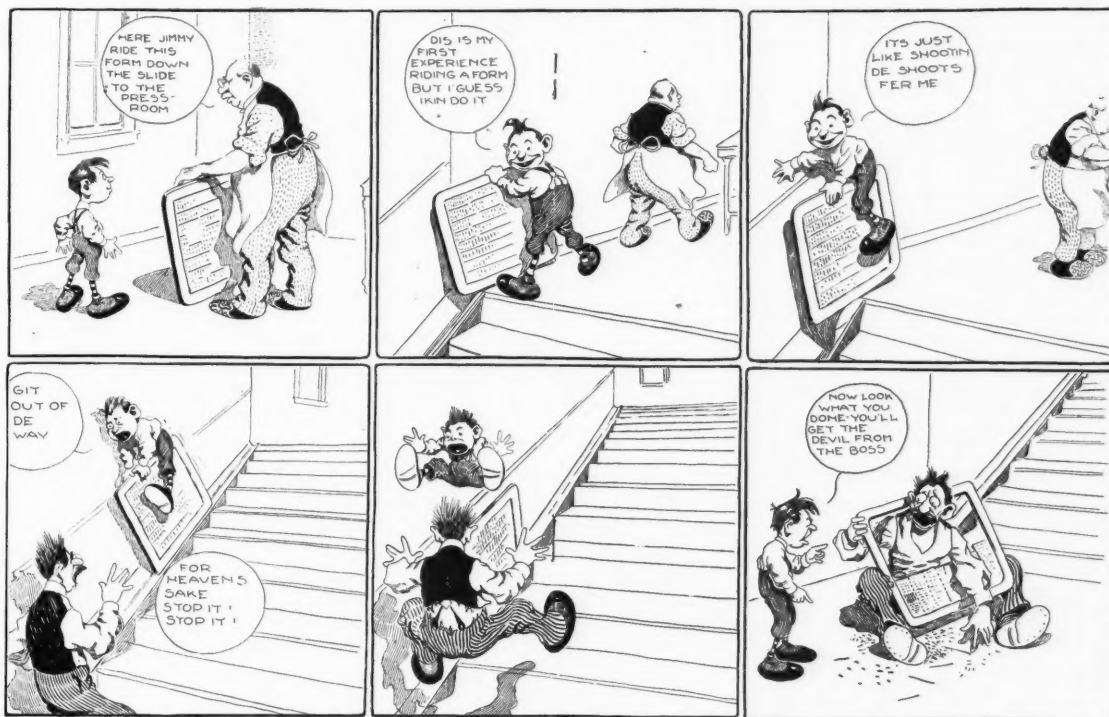
MAKE-UP OF PRESS PACKING.—C. P. Company, of San Antonio, Texas, sends the make-up of a platen tympan, consisting of the regulation pressboard, two sheets of white card-board and three sheets of super book paper, and writes as follows: "Under separate cover we send you a sample of packing used on the enclosed specimen. Our pressman thinks it is 'O. K.' while the writer differs from him. The press is a new Gordon, 10 by 15." Answer.—Hard packing has not had a superior substitute for letter-press printing, but this may be overdone. The make-ready used on the "Shamus O'Brien" job apparently consisted of patched sheet overlays entirely, instead of underlaying the form to bring its contents up to even height on the face. As the cuts on the right and left of the job were higher than the type, the latter should have been underlaid, instead of pasting on to the tympan additional sheets of paper to reach the type in the form. As this job was run off on a platen job-press, this course would have been best; but if the job had been printed on a cylinder press it would have been better to have had the cuts dressed off on the bottom to type height. In all cases, however, in making ready it is necessary to bring up, by underlays, all low portions of a form to even type height. The job done for the Mutual Benefit Association shows considerable slurring on the column rules, and looks as if printed on a platen press. As a remedy for the slurring, the use of sliced pieces of cork is suggested, securely fastening them to the take-off grippers, or the use of Megill extension gauges, which may be attached to the regulation grippers. On one end of the sheet the gripper presses much stronger than on the other; this tends to draw the sheet unevenly. Both grippers should be set so as to rest on the sheet at the same instant, and before the sheet is carried to the printing point, and then to pull off the sheet in the same way. The use of cork supports helps the grippers in keeping the sheet taut to the tympan, both before and after the impression. The specimen containing the large cut of a shoe will come under the same remarks made regarding the "Shamus O'Brien" job in all respects, because the cut is higher than the type. Begin at the bottom of the form if you would have a uniform printing surface and one from which the best printing can be assured for either short or long editions.

PRINTING A POSTER FORM.—F. F., of Syracuse, New York, has sent copies of a half-sheet poster printed at twelve hundred and fourteen hundred an hour. The former appears quite passable for such work, but at the faster speed the printing shows several weak spots in the make-ready, as well as where one or more rollers did not ink the form at all. He writes regarding this as follows: "Will you kindly enlighten me as to the causes of my trouble with enclosed printed sheets? I put form on press without any make-ready, but I patched up a little, as I had instructions to 'squeeze' and get the job off, the presswork being done for another printing concern. Sheet No. 1, printed at twelve hundred an hour, all shows up; but when I speeded up the press to fourteen hundred an hour, you can see the result on sheet No. 2; it is defective in several places. Rollers appeared to be set right, but the form was not justified in a workmanlike way. Now, what I would like to know is, after stating conditions, whether it was form or press, or both. I had trouble with another form a short time ago, and after taking form off and starting press, found the cylinder did not touch bearers, which are of wood. I tested the cylinder and bearers with tissue and sixteen-pound folio paper, also with type and six-point brass rule (as we have not a type-high gauge) and found bearers the thickness of the folio below type height, so raised the bearers to touch the cylinder, making the bearers more than type-high. The packing on the cylinder starts with two sheets of medium-weight pressboard, two sheets of manila paper (like sample), using one of these in place of a muslin sheet; one manila sheet, six sheets of book paper, and a manila draw-sheet over all, and

then two make-ready sheets, the same being sheets of the stock used on the job to be printed. The press is a good one, being a pony, and has been in use here about four and a half years." *Answer.*—The oversight of not making the form ready in the first place has been the source of most of the defects on sheet No. 2; indeed, that is also apparent on sheet No. 1, for several weak spots appear on it, especially on the wood-type lines. However, if you had applied an additional sheet to the cylinder—and it needed one, too—the defects in the wood letters, etc., might have been less observable; but that would not have overcome a more serious blemish in the printing—that of loose form rollers, or uneven form rollers, for that, too, is evident. When rollers are set "very fine" to touch

ber of make-ready sheets of paper that will be required depends much upon the thicknesses used. It is also important that one kind of stock be employed in making ready nearly any kind of form entering the pressroom; otherwise the pressman is handicapped in actually knowing whether his impression be too weak or too strong for the use of a fixed number of make-ready sheets.

IMITATION TYPEWRITER LETTERS.—P. F. C. Company, of Baltimore, Maryland, writes: "Will you please inform us of the quickest and cheapest method of producing imitation typewriter letters, also for producing the copied effect on same?" *Answer.*—Various methods are in vogue, some of which are held as secrets of the trade. A really good method



HOW JIMMY RODE THE FORM.

From *One-Type-at-a-Time*.

for ordinary speed on cylinder presses they will not properly ink the form when a speed of several hundred more is run, because they decrease in diameter by reason of the increased speed at which they are revolving in their sockets. This is one of the important reasons why rollers on fast newspaper presses are set up closer than on flat-bed cylinder presses. Hence, your pony press, being a fast cylinder, the rollers should have been set lower and closer to points of contact. Two sheets allowance for make-ready are not sufficient. Change the packing so that you may have at least six make-ready sheets instead of two, especially when making ready poster forms. Of course, it is not obligatory to make use of all of the six sheets on every job; but it is handy to have them at command. For such work as your poster specimens, read the two paragraphs under "packing with soft paper," page 63 of "Presswork." One essential rule in cylinder packing must be followed, and that is to build it up (including the draw-sheet over all), so that it will be one sheet *above* the cylinder bearers; more is dangerous, and should not be applied unless the bed bearers are set to conform to the increased circumference. The danger of overpacked cylinders lies in slurred printing and in worn-down edges of the form. As a matter of practical daily experience, it has been found that the num-

is here copied from the *American Pressman*: "The matter of correct color matching is quite important for natural effects; so is make-ready of forms. The printing-ink makers can supply the colors, but you must do the making ready of forms. The best make-ready is hard packing, and to better carry out some of the peculiar touches of the typewriter operator, slightly overlay most of the punctuation marks and a capital letter or dash mark here and there. To produce the blurred effect which is essential to naturalness, make an apron or full frisket of fairly close silk—any color will do. Hem the two opposite edges of the silk as it runs lengthwise, as this conforms best to that of typewriter ribbons. Now, make an open hem or border on the two ends already edge-hemmed, the open hem to be wide enough to fit over the tops of the left and right grippers. When the form has been made ready, mount the silk apron on the grippers and place it so that it will completely cover the face of the form; then widen out the grippers, so that they will hold it quite taut, and then fasten the grippers in the usual way. After getting up color, the job may be proceeded with. Both copying and non-copying inks may be used. Green and purple are now in general use; purple, perhaps, being most popular. Ink should be fed to the press at short intervals in order to maintain a

uniform depth of color throughout, as this is essential to perfect imitation. Work may be run off as rapidly as ordinary letter-press printing. The silk aprons should be washed out in a little benzine after use, in order to be ready for use again." Perhaps the only fault of this process lies in the difficulty of getting the same color alike on any two jobs, besides the trouble of getting a ribbon to match when inserting addresses. The copying ink used costs about \$3 a pound and comes in a bottle, and is about as thin as ordinary cream. A drop of this ink will print quite a large number of letters, because it should be run light; after drying, it becomes darker. An expert at printing imitation typewriter letters says that the best method he knows of is as follows: An attachment, consisting of two pieces, is locked up with the form, and a press ribbon, about fifty picas wide, is attached on two rods. The top part of the attachment turns about one pica after each impression. When the ribbon is run out it may be sent back to the factory, where it is re-inked. When these ribbons are made they are about ten or twelve inches wide, and the small pieces are cut off for use on the typewriter. In addressing these letters it rests a good deal with the "touch" of the operator on the typewriter whether or not the ink will match. The attachment for carrying out this process is patented, and costs \$15; the ribbons cost \$2.50 each; a rebate is made on the ribbons when returned to the factory. Small ribbons to match, used on the typewriter, cost from 50 cents to \$1 each. The Remington, Smith-Premier and other ribbon typewriter machines are used in combination with the method described, giving satisfactory results.

NEW HIGH-SPEED AUTOMATIC PLATEN JOB-PRESS.—Numerous inquiries have reached the editor of this department about the new automatic job-press lately placed on the market by the Wood & Nathan Company, New York city. The writer has been present at trial exhibitions of this machine, both one-color and four-color jobs, run at speeds ranging over three thousand an hour, the feed, color and register of which were more accurate than of machines operated by hand feed. The press has all necessary facilities for quick and workmanlike make-ready; is substantially built for the rapid production of printing of any kind, whether on paper or cardboard; takes up very little space, and, when the form is made ready, may be successfully run by a boy of fourteen years of age. As the press is automatically controlled, it is only necessary to fill the "hopper" with stock from time to time, spoilage of sheets

being almost impossible by the press, because the feeding device will reject torn or crooked sheets, permit the press to proceed at its running speed and trip both impression bed and ink fountain, so that set-off on the tympan is impossible, as is also extra supply of ink, thereby insuring uniformity of color on the most exacting half-tone or tint job. In speaking of this little wonder, which prints from type or plates, without being curved, the *American Pressman* recently said: "The American high-speed automatic jobber, for that is its name, is a self-feeding, self-inking and self-delivering platen press, using flat forms of type or plates, and which produces perfect printing at a speed of from three thousand to thirty-five hundred impressions an hour. This is done on either

cardboard or paper stock; the sheets being delivered methodically and cleaner than if fed by hand. The press prints a sheet 12 by 18 inches. As the bed and platen of this press are flat, no curved plates of any kind are needed, thereby overcoming the necessity of making and curving electrotypes before being able to proceed with printing. Half-tone work may be executed at a high speed, either in one or more colors, as can also any other kind of printing, including ruled blank sheets, etc. This is positively assured by reason of the automatic feeding mechanism of the press, which can not vary on the very longest runs. The make-ready of forms is as handy as on any first-class platen jobber, and is far more rigid than on such presses, the machine being very compact and strong. Spoilage of stock is reduced considerably over seventy-five per cent, because the sheets are automatically fed to the gauges and the printed



A JAPANESE ROSE.

product automatically taken from the form by firm taking-off grippers, which carry the sheets through the air before flying them on to the automatic piling table, thereby permitting some time for the ink to 'set' on the work. The grippers being strong and positive in action leave no possibility of sheets sticking to the form or getting on to the composition rollers. As all important movements on the press are automatically controlled, crooked or torn stock will not pass through the feeding mechanism, nor will the inking device permit an unnecessary feed of ink during the missed impression, but the press will proceed running as if nothing had happened. Taken all together, this is a wonderful new jobber."

SEND 25 cents for corner-card specimens, now in press, to The Inland Printer Company. Helpful and suggestive.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

STATE OF TRADE.—The lithographic trade for the year 1904 has been, in spite of the troubles encountered, a remarkably successful one. Fewer failures are on record than any other business can show. Small concerns were steadily in competition with the large or combined plants. The work bears a fair stamp of artistic value, wages are satisfactory all around and plenty of work is at hand to begin the new year with. A mighty stream of money is circulating through the land, which enables the average lithographer to look ahead with great confidence for a busy future.

THE AIR BRUSH IN FLOWER-PAINTING.—A. H., New York, writes: "I have been inquisitive enough from reading your remarks in the September number of THE INLAND PRINTER to investigate the merits of the air brush. This investigation resulted in the purchase of an instrument, and I can say that I am delighted with the results of the same in my work. One of the most awkward things for me to overcome in its use was the motion with the foot in order to pump air. This has been overcome by the addition of a small motor, and I am happy to say that I can get that moist, fresh, verdant effect so appreciated in flower-painting. It was a time-robbing process in doing it by hand, but now it is the work of but a short space of time. In fact, I can produce transparent, shadowy, dreamy effects that I formerly could only see in my mind's eye, but could not throw on the paper."

SIMPLE METHOD OF LETTERING.—The great demand for sharply drawn letters for the photoengraving process has at last produced a novel device, the invention of J. Liorel, from Brussels, Belgium. He makes use of flat types or letters cut or stamped out from thin metal and covered on one side with a deep black coating. These letters, ornaments, etc., are then arranged upon a white surface, which may be of a corklike substance, and then pierced into the base by means of pins on the back of each letter, or the supporting surface may be charged with magnetism to hold the letters. In fact, there are many ways of supporting the letters, enabling the operator to shift them about easily and have them stay where placed.

The completed design takes the place of a drawing and is photoengraved for the printing-press. Of course, the appliance may be used for lithographic work just as well as for type, by simply rolling the letters up with transfer-ink and pulling an impression on transfer-paper.

ARTIST'S TOOLS AND COLORS.—A. S. T., Pittsburg, Pennsylvania, writes: "Would you kindly advise me what articles and utensils are needed in a studio undertaking the designing of work for high-art lithography?" Answer.—For this purpose one would need very little more than to understand the business, but, to be explicit, the things usually found in the sketching-room of a well-equipped lithographic establishment are: Easel, easel table or ordinary table (so as to set drawing at an angle), including a chair; drawing boards; T squares; water, oil and pastel colors (enumerated below); pens, large and small; sable and bristle brushes; water bowl; palette; china slab; Reynolds' bristol boards; Whatman's or Steinbach's mounted and unmounted papers; also a variety of colored cardboards and papers; further, a manikin; the anatomical figure; some good casts of heads, hands, feet, etc.; portfolios; tracing-paper; sponge; rubber; charcoal; stamps; drawing instruments and thumb tacks. Then there should be kept on hand for reference some good photographs of heads or pretty faces, and a variety of other subjects; also some studies of flowers and plants and works like, for instance, "Allegories and Emblems," "Art Nouveaute," "Grammar of Ornament," "Das Laub im Jahr," "Decorative Vorbilder." More or less of these articles are found in the designing-room, but good work can nevertheless be done with a pencil, a few brushes, some five or six colors and paper or canvas. The following list of colors will be found sufficient for the average artist: Chinese vermilion, antwerp blue, blue black, burnt umber, burnt sienna, chrome green, crimson lake, naples yellow, gamboge, geranium lake, blue verditer, brown madder, carmine, cobalt blue, lemon yellow, chrome yellow, chrome orange, chemnitz white, indigo, italian pink, mauve, neutral tint, new blue, madder lake, indian red, ivory black, light red, prussian blue, raw sienna, olive green, Payne's gray, prussian green, purple lake, pink madder, sugar of lead, raw umber, gold ocher, vandyke brown, venetian red, sap green, scarlet lake, terra rosa, rose carthame, sepia, ultramarine, viridian, ultramarine ash.

LITHOGRAPHIC STONE IN MONTANA.—William H. A. Albright, Montana, writes: "There is a large formation here of all kinds of limestone, and there is no doubt a lot of lithographic stone here. Could you send me a few small pieces of broken lithographic stone, so I would know what it looks like, and I would prepare samples for you to test and inspect. I would rather have broken pieces, so that I can better see the grain and color of the rock. Please inform me if the rock has to be very hard, medium hard, medium soft, or rather soft; also please send a copy of analysis of the amount of calcium oxid, magnesium oxid and ferro oxid, aluminum and other insolubles, if any, the stone consists of. If you send me several pieces, I can have them tested at our smelting laboratory. It is of advantage to be guided by these tests. The limestone crops out here for eight hundred feet, and it ought to contain all the different kinds of limestone." Answer.—The samples and other data asked for have been sent. In addition to the first chemical analysis sent, the following has been made since: The color of the stone must not be lighter than a buff or strong cream for the cheaper and softer sorts. The best quality is a delicate gray, not quite as dark as a freshly broken piece of zinc, but when it approaches the color of a scraped piece of slate then it is too hard, on account of the excess of that brittle substance. Regarding the various degrees of hardness, Professor Leiner, who has investigated this subject, tells us that the dark grades of the lithographic stone are represented in figures by 2,730, the light gray variety

by 2,698, the creamy colored stone by 2,675, showing that the darker the color the more dense the consistency. Lithographic stone is a compact carbonaceous limestone, and careful chemical analysis of the finest grade of stone, as used for lithographic work, has shown that it consists of 95.44 per cent carbonate of calcium, 0.08 per cent oxid of iron, 0.24 per cent oxid of aluminum, 0.06 per cent silicic acid, 1.59 per cent carbonate of magnesium, 0.19 per cent hygroscopic water. The above are the percentages which are soluble in diluted muriatic acid. The following percentages, however, are not soluble in diluted muriatic acid: 0.23 per cent oxid of iron, 0.67 per cent oxid of aluminum, 1.14 per cent silicic acid, 0.23 per cent water and organic substances. A point of great importance is the clear mass which the stone should possess. No *AI* lithographic stone should have chalk spots, chalk veins, rust or glass veins (as these defects are usually called). It would be a great advantage for the lithographic trade in America if we should at last be able to obtain the genuine stone here. Numerous samples of domestic stone have been examined, but, with one exception, that a sample from Kentucky, none could be passed upon favorably, and in this instance nothing further was heard of it.

WORKS ON LITHOGRAPHY.—A correspondent writes: "A number of 'noon-hour readers' in our shop, noting your list of books in English on lithography, think this a complete list and have voted it so. We have now decided to ask you to publish a list of the periodicals which have so far appeared in lithography and the dates. We think this would be a valuable acquisition to the trade, and should be noted before it is too late, to get the exact dates, so if you can, please give us such a list. Would also call your attention to the book by A. Seymour, called 'Practical Lithography,' which must have escaped your notice. It has seventeen chapters and ninety-seven cuts. We send you herewith what we think the first copy of Mr. Buehring's paper, published in Chicago on the first of November, 1883." *Answer.*—*The Lithographer and Printer* was published by Fred Buehring, valued as one of the most experienced lithographic technicians and experimenters of that day. It was said at that time that "lithography does not need a journal, and there will not be enough matter to keep its pages filled." But since that time there have been many pages filled with lithographic material, and during the last twenty years there has always been a journal devoted to its interests. Since the pioneer in this line of endeavor has passed, there is a long list of honorable names to be recorded, and it is hoped that our readers will assist in forming a correct list of these names and the different periodicals which they represented. A similar letter from "Manager," Boston, says: "I think it was a good idea to publish the list of English books on lithography, and since its appearance in *THE INLAND PRINTER* I have had occasion to look around in some libraries and private collections of books, and I can, with your kind permission, add, I believe, something to it, as follows: Joseph Aresti, 'Lithozographia or Acquatinto Stippel Gradation, Upon Washed or Painted Drawings on Stone,' London, 1856. *The Foreign Review*, London, 1829, published an article on lithography. Michael Handhardt published an article on 'Chemical Printing' in a dictionary of chemistry, London, 1865. Hullmandel also published a 'Lithographic Circular,' 1829. Then there was a reply to Hullmandel, called 'The History of Lithography,' published in *The Foreign Review*, London, 1829. There was a book of 'Monograms,' published in London in 1868, which can, I believe, claim to figure in this list on account of some descriptive text explaining the method by which the work was executed. Mr. C. Marquard issued a book of 'Specimens of Lithography' in London about the year 1819. Another interesting little book I ran across was the reprint from the 'Encyclopedia Britannica,' ninth edition, by N. Nichol, Edinburgh, 1841, entitled, 'A Treatise on Lithographic Printing.'

Colonel Raucourt issued a 'Manual of Lithography,' London, 1820. Then there was G. Ruse & C. Straker, who issued articles in then current periodicals upon the 'Practical Instructions in Lithographic Printing and Accessories' about the year 1860."

LITHOGRAPHIC PROVING ROLLERS.—V. L. K., Boston, Massachusetts, writes: "At one time a great cry was made about the rubber rollers for proving, but it seems to have died out. What is the cause? In answering the query in the columns of *THE INLAND PRINTER*, kindly state at the same time how many rollers should a prover have to go to work as a full-fledged journeyman, and who furnishes the rollers?" *Answer.*—The rubber rollers for proving flat tints were well enough. They were cleaned easily; good provers have tried them, but have not continued their use. One reason is on account of their changeable surface; another reason was that they could only be used for very light, flat, solid tints, where a leather or smooth-surface roller (provided that it was not shiny or glassy) could be used just as well, and would not get so sticky or tacky from the washing with turpentine. Another point which was against the use of the rubber rollers was that when it came to the printing of colors which had much drawing in them, like dark red, dark brown, dark blue or dark gray, the rubber roller, as a rule, worked too flat; that is, the drawing did not show clean and distinct, but rather looked overcharged or mushy, when it was easily noticeable that the use of a leather roller with a grain gave the operator much better impressions. A smooth roller never prints clean or sharp; besides, a leather roller would outlast three or four rubber rollers. The turpentine eats the rubber. The prover of to-day must be ready at all times to mix a color and make a proof with the least possible delay. He can not stop to spend much time in cleaning or sandpapering rollers. The first-mentioned process takes time, and the latter does the rollers no good; in fact, it takes the "nap" or life out of a roller. A real good roller is one that never gets a sandpapering; even the washing out with turpentine harms the usefulness of a good roller, as that treatment takes the grease out of it which is so necessary in repelling the water in rolling up the work on stone. Every prover knows that the prime office of the roller is to *ink up* and readily yield its ink to the work on the stone, and this it can not do if the surface of the roller is constantly meddled with. It will be seen that a prover, in order to be ready for all emergencies, must have about ten or twelve rollers handy, namely: One black roller for general use; one black roller for crayon portraits, fashion-plate blacks, etc.; then a roller for each of the following colors: yellow, red, light brown, dark brown, light blue (this may be a smooth or rubber roller), buff, pink, dark blue, green, purple grays. The custom which once prevailed of the firm providing the rollers is a thing of the past. The firm's generosity was almost always abused by the men in careless handling of these delicate tools, and it has therefore become the rule, in order to insure fair play to the good workman, that each prover owns his own rollers, and consequently every one takes better care of them, and an improvement for the whole lithographic business has been the result, the men taking an actual pride in their rollers and there being a sort of competition between different men as regards the better condition of their implements for proving.

A NEW REPRODUCTIVE PROCESS BASED ON AN OLD IDEA.—Up to the present time there has probably not been in use a reproductive process for the practical making of printing plates which equals the well-known photoengraving in simplicity and directness. When the twenty-five volumes of the *Encyclopedia Britannica* were being copied by this process, the odd twenty thousand plates cost nearly 10 cents per square inch, or \$5 per plate, amounting in the aggregate to the neat little sum of \$250,000 for the engraver's bill. Considering, however, that

there was no other way of reproducing this gigantic work, it was a sum well expended and has brought results. Still, these marvelous attainments of the photoengraver's art are about to be set in the shade by another invention which is far more simple than the photoengraving process, and this new and well-tried method does not require the aid of photography. It neither requires the laborious and expensive high etching nor routing of the blank spaces. It is not handicapped in its results in case the original, of which a copy should be made, happens to be of a colored ink or perchance have been printed upon a colored paper. This simple, inexpensive engraving process is based upon the well-known anastatic transferring process, and is called by its inventor "the automatic reproducing process." It will reproduce any monotone print, anything done in linework printed in whatever kind of ink, be it a fresh impression or printed over one hundred years ago. Plain and concise as the photoengraving process is, it can not compete in directness of method and swiftness of result with the system used in preparing printing plates by the "automatic process." A brief comparison of the two processes will elucidate this: A subject to be copied or engraved by the photoengraving process must be photographed first; then the negative so obtained is exposed upon a sensitized plate and subjected to strong rays of light. This done, the plate must be rolled up and developed, then dusted with dragon's-blood and fused by heat in order to produce a glazed surface of resin to oppose the action of the acid bath. When the first bite is given it must again be charged with ink and this procedure repeated several times until a sufficient depth is obtained to insure a plate fit for relief printing; finally the various manipulations of trimming, routing, blocking and the time-consuming business of make-ready must be gone through with. It is true that we have simplified these manipulations somewhat in photolithography by eliminating the "high etching," but the photographing, developing, exposing, etc., all remain. Now, the new process goes about it in a different way, for its method is based upon chemistry alone. The print to be copied is laid in a solution, the superfluous moisture is absorbed between blotting papers and it is then laid upon a clean stone, zinc plate or aluminum sheet; then quickly drawn through the press and rubbed up with a chemical ink and sponged over with gum solution, when the surface is ready for the press without the faintest semblance of a make-ready. This simple operation enables the operator to produce very large plates, say 22 by 28, for a few dollars—plates that would cost, if done by any other method, from \$25 to \$40 each. There is no other limit to the size of the transfer or number or variety of the subjects than the margin of the plate or the size capacity of the press. The impression is clear and as sharp as the original, and no make-ready is ever required. The inventor of this process has demonstrated it many times, using any old or new cuts, clipped from newspapers, periodicals, books, sheet music, maps or art prints. No pencil drawings or wash sketches or chromo and half-tone work can be reproduced by this method. A cut of the size of 9 by 12 inches can be reproduced and a proof shown within twenty minutes, and the material consumed would only amount to a few cents.

ATE THE DETAILS.

The editor of a weekly paper recently called at the "home of the bride's parents" the day after the wedding. He was desirous of telling his readers all about the event and wished to give the young couple a good send-off as well. The bride's mother met him. "Good morning, Mrs. Jones," said the editor. "I've called to get some of the details of the wedding." "Goodness," replied Mrs. Jones in dismay, "they're all gone. You ought to have come last night. They ate every scrap."



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

DUPLICATE JOB TICKET.

F. L. Smith, manager of the F. L. Smith Printing Company, Bartow, Florida, submits the following suggestions for a job ticket:

"The writer had quite a lot of trouble with customers claiming, after we had finished their work and presented their bill, that the price was not the same as the one agreed upon when the order was taken. We had been using a job ticket, and when an order was taken, ticket was filled out showing date, number, price of job, for whom, style of type, color of ink, quantity, etc., and the ticket would show the price agreed upon; but they did not seem satisfied. So I set up another ticket in duplicate, using carbon copy, and printed across the duplicate in twelve-point bold-face, in red these words: 'Read this ticket carefully before leaving the office.' They could plainly see what their job would cost them, and, of course, could not complain at difference in price. Since I have been using the duplicate job ticket I have not had a single case of dispute over price on a job of work. I think this would be a good plan for all offices to adopt where they have such trouble as above referred to."

ALTERATIONS IN MACHINE-SET TYPE.

"Why, my dear sir, your bill for alterations on this job exceeds the original cost of composition," argued the proprietor of a large printing-house to the manager of a Linotype plant. "And what is more, that seems to be the case with a great many of the jobs upon which your firm do the machine work. I do not recall that we ever experienced this same trouble when we gave our work to Nocharge & Standit. They willingly made all corrections and alterations and never presumed to bill that part of the work necessary to the making of their part of the job correct."

The above remarks struck a very responsive chord in the listener's anatomy, and after thinking the matter over for some time, he resolved to investigate the cause of complaint from both viewpoints, i. e., the master job-printer and the master linotyper.

After several years' experience in various plants doing Linotype composition for the trade, the following deductions have been made.

First. That the complaint made by the master job-printer was true. Cause: Careless preparation of copy by customer; inattention to style and general effect desired when job completed, and failing to inform customer that any and all alterations from copy would be charged for extra.

Second. After the job had been placed in the master job-printer's hands, it would have been a saving of \$1.25 per hour time occupied in machine composition had the copy been placed in the hands of the regular proofreader and properly edited prior to placing it in the hands of Mr. Linotyper.

Third. When Mr. Linotyper hands the job out to the machines, he says: "General 'down' style," or "up," as the case may be, regardless of what is indicated by copy.

How many people who patronize printing-houses know how to properly capitalize and punctuate, and, even if ignorant, why not give them as neat a job as is possible, bearing in mind that if they prefer to capitalize Superintendent, Attorney-General, Statutes, General Laws and the like, that is what they desire and they are willing to pay for capitals, as they cost

no more than lower-case letters. And then, when the job is finished, the customer can not remark that "You have capitalized some words; why not all or none?"

I recall any number of "jobs" being rushed to Mr. Linotyper and he urged to put on his most skilful workmen, "rush" and follow copy. In nearly every instance the time consumed in alterations equaled that of the original cost of composition, and the "job" ceased to be "rush." The customer was dissatisfied, the master job-printer was dissatisfied and Mr. Linotyper was between the two.

In one office it was the custom, so far as possible, to read the original manuscript before it reached the machines, and it proved to be a profitable way in the end, from a linotyper's

delivered by 3 P.M., the job making approximately twenty-five thousand ems long primer and brevier.

The gist of the matter to be set consisted of names of authors, painters, their writings and paintings. Names appeared a great many times and nearly always with a different spelling. To get the proofs to the master printer promptly, the proofreader did not have time to look up the proper spelling, consequently they were queried. Mr. Job-printer's proofreader was likewise rushed and she passed them to the author of the "copy." He likewise was "rushed" to get the job out, as it was imperative that it should be out on the morrow. He marked some of the names and omitted others. The proofs were rushed to Mr. Linotyper and cor-



MY LADY DRIVES.

viewpoint. How much more so would this be true if Mr. Job-printer had taken this same precaution? In the asking of a few common-sense questions by the man who takes in a job requiring machine composition, marking them down on a blank specially prepared for such purpose, much endless argument and expense would be obviated. This blank would serve as written instructions, and no instructions would be necessary from the master job-printer to the master linotyper, and by him to the machine operator and the proofreader. It would also serve as a gentle reminder to the customer when he came to pay for changes from copy, as he necessarily would O. K. his instructions before leaving his work.

As the field continues to open up for Linotype composition, it would seem that the master printer could more readily please old customers and thereby gain new ones if he would charge a fair price for the job and not rely on receiving a small profit on making alterations and making a dissatisfied customer.

As an instance how far this may be carried, I will relate one particular instance, in which a job was turned over to the master printer, who was asked to deliver the same at a given date. He readily gave his promise, for had he not access to Mr. Linotyper's battery of nine machines? The job was rushed over to him and he was informed that it must be

rections made. The metal was made up in page form and another proof submitted. Then it appeared that there were many inaccuracies. Corrections were marked and they in turn again "rushed" to the linotyper, who again changed his machines to measure and reset what he had already twice set.

When the bill was presented for the work, the remarks quoted at the beginning were made. Who should have been responsible for the extra cost? The linotyper, the master job-printer or the author? I think that if the master printer had stated to the customer that if he wanted a "rush" job, to carefully prepare his copy and the rest would have been comparatively easy. And as to the name used by the master job-printer—Nocharge & Standit—they lost his work. The reason—they lost their machines.

WILL J. ROHR.

CAUSES OF LOST TIME IN THE JOBRROOM.

It is lost time in the composing-room that, in a great measure, makes the labor done in this important branch of a job printing-office the more costly, and consequently this department the most expensive one to operate.

Observation and experience indicate that the greatest loss of time here is due to lack of equipment, though in some cases it is due to the fact that so much of the office material is standing in "dead" matter.

The average pressroom is better equipped for getting out the work than the composing-room is for getting it ready, and until matters are equalized in this regard, either by distributing all available job type or by purchasing new material where it is sorely needed, the loss of time must needs be considerable.

A "rush" in the pressroom taxes a machine to its utmost capacity. A "rush" in the composing-room taxes the workman. If we would get out of a workman his full capacity, we must provide for him the materials with which to work. Types and materials are his tools, without a goodly supply of which he is heavily handicapped. Aside from the consequent loss of time that is a resultant of this handicap, there is probably nothing that more exhausts a conscientious job compositor's strength, robs him of vitality and renders him irritable, than to piece leads, search and turn for sorts, search for rule and corner pieces, having to construct a panel job without metal corner quads, being compelled to justify a twelve-point line with ten-point quads and a two-point lead, searching for quotations and metal furniture with which to lay a good foundation for his job, etc. Because much of this seems to him to be needless, it troubles and exasperates him, and good work is not the product of a troubled mind.

The greatest profit is made in the job printing-office where every effort is made to minimize labor with a view to increasing the output. This is a fundamental principle of industrial endeavor. Piecing for leads, searching for sorts, etc., is neither labor-saving nor economical; it should be borne in mind it is labor-incurring.

Once a type is taken from a "dead" job, it is, as a rule, forever afterward conspicuous by its absence; a neighboring letter is shortly removed, and still another. Then fate has it that an ornament long missing from its regular habitat is discovered in that job, and it is removed without substituting a unit to fill the gap. Thus the job is picked to pieces, until it requires nearly as much time to reconstruct it as to set the job anew, just as it is often the more economical in the long run to build a new structure than to repair the old. Then it occurs to the foreman or proprietor how eminently better and more profitable it would have been to have distributed that job in the beginning and thus have had the use of material which had been tied up probably for months. And yet it is the invariable rule, such is the fickleness of human nature, that job is tied up again when run and placed on a "live" board to await a reorder. The foreman is still unwilling to have it distributed, and fears to have it electrotyped lest some change may be made in it, rendering it useless, and it is destined to be pulled apart again. The absurdity of this, especially in those offices that crave material, is apparent. The writer was once employed in a job office where a thirty-two page catalogue was kept standing from year to year for the reason that a supposed saving of half the time required for composition was thus effected, as the job was merely revised from time to time. In the meantime the pages were picked to pieces, and much time was required for reconstruction. When we consider this and the fact that the job contained pounds of material that was sorely needed, it is obvious that it did not pay to keep that job standing. This was admitted, but the foreman could not muster up sufficient courage to distribute it.

In the dull season, if the slides were gone over (as they should be), with a view to eliminating all "dead" matter that has been allowed to accumulate, astonishing discoveries would in many instances be made of the large quantity of tied-up material—one may as well call it tied-up capital—that has been put there to await an opportunity (that never comes) that it may be distributed. Then it comes vividly to mind, at least to the economical and practical mind, that it would have been more profitable to have paid union wages for distribution than to have kept dividend-paying material tied up for so long a period.

The average job office does not know its resources until all dead type has been distributed. The wealth of material thus resurrected is generally amazing. An inventory could not be taken previously because the amount of material tied up in this manner can neither be imagined nor guessed at. It knows no reckoning, so compact is it, and often so dust-laden that we little dream it is there unless we chance to weigh it, and this is seldom the case. Even the weight of the slides as we pull them out and push them in, perhaps many times daily, in the consuming desire for food with which to keep the fires of labor glowing, seems to neither offer a suggestion of how much material there must be in that heavy mass, nor reproach us for our tardiness in allowing it to become so amassed.

Few job printing-offices can afford to keep large quantities of job type standing, although generally it is not so much the type that is needed as the material. When we see job compositors hiding rule and corner pieces, in order that they may be had when needed, and carrying twelve-point quads in their apron pockets for the same reason, it is an indication that another jobber is losing time looking for them, and that material is much needed here and immediately.

Nearly every job of considerable size taxes in some manner the equipment of the office. An inventory of the material on hand should be taken before the job is commenced, by distributing all "dead" matter, the material in which is most likely to be used. This is a practical way of ascertaining how much material is at the disposal of a job.

Printing-office material is expensive and yet cheap. If the conditions are such that one has to "pick" one live job to obtain material for another, it is cheap. It will soon pay for itself in the saving of time. As an actual cash outlay it may seem expensive to some, but as an aid to the saving of valuable time and a preventive of lamentation its presence in a short time, if judiciously purchased, counteracts almost any cash consideration.

F. F. TURNER.

AMERICAN METHODS SUPERIOR.

After visiting several newspaper offices in New York recently, Robert Donald, managing editor of the *London Daily Chronicle*, paid a high tribute to American journalism.

In an interview he said: "We are mere amateurs in the matter of collecting news. Your organization is ten times larger than that of any London newspaper. Your definition of news is much wider than ours, and in all England there is no newspaper-office equipped, in all of its departments, as yours appear to be."

"The latest development in the newspaper field in England is the 1-cent paper. A few years ago the penny paper was unknown to us, and our newspapers had a humdrum tone, unrelieved by interviews or bright writing."

"These things have been developed in the last ten years, and now the growth of the penny paper, with condensed news, is almost marvelous. The 2-cent paper is disappearing rapidly from London, there being now six 1-cent papers published there."

"Here in America you have developed the art of illustrating your newspapers in a way that we have hardly dreamed of. With us that art is still in its infancy."

"In the mechanical equipment of our plants we use American machinery almost exclusively. Our presses are made by American manufacturers, the type is set on the American Linotype machine, and our presses, which are driven by electricity, are controlled by American devices."

A GOOD HABIT.

As I have seventeen volumes of *THE INLAND PRINTER* bound, it seems necessary for me to "stand the raise" or get in ahead of it, so I will send you \$5.10 for two years. I have gotten into "THE INLAND PRINTER habit" and it is pretty hard to quit.—H. S. Ellis, Greenville, Texas.



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price \$1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

ARRANGEMENT is next in importance to emphasis. The two are so closely related that in many instances the one is productive of the other. Arrangement, as related to typography, means the disposition of components. Emphasis regulates the degrees of importance attached to the various factors of composition. Perfect arrangement is embodied in fixed geometric shapes. Symmetrical form has a central axis around which all the allied parts revolve in perfect unison; or, "the one thing" may be suspended from some given point, from which the components must gravitate in natural order. Fig. 1 and the resetting (Fig. 2) exemplify these principles. The panel arrangement in the former destroys a natural

balance by throwing the pivotal point far to the left. In the reset specimen the balance and geometrical shape are evidenced. A perfect line is established from the word "solicited" in the upper right-hand corner to the word "territories" at the bottom; likewise from "P. O. Box" to "Souris." Geometrical shape is maintained in that two perfect inverted pyramids are revealed, one in the center and one in the lower left-hand corner. "P. O. Box 200," and

Improved and Wild Lands for Sale in all the Best Localities in Manitoba and the North-West Territories.

Correspondence Solicited. P. O. Box 200

FRANK A. PEPPER

REAL ESTATE AGENT

SOURIS, MANITOBA

Office in Merchants Bank Building

FIG. 1.

"Souris, Manitoba," although far removed, are nevertheless very closely related in that they create a rhythm between two corners, diagonally opposite.

THE one great and important object of display is emphasis. Emphasis is the mighty bulwark of all advertising literature.

P. O. Box 200

CORRESPONDENCE SOLICITED

FRANK A. PEPPER

REAL ESTATE AGENT

OFFICE IN MERCHANTS BANK BUILDING

IMPROVED AND WILD LANDS FOR SALE IN ALL THE BEST LOCALITIES IN MANITOBA AND THE NORTH-WEST TERRITORIES

SOURIS, MANITOBA

FIG. 2.

If it were not so, then there would be scarcely a necessity for more than one legible type-face, made in various sizes to suit the necessity of either economy or liberality in the disposition of a quantity of text as related to the amount of space available. There would be no need of contrast, and all the ingenious devices that serve distinction would be supplanted by a universal style for all printed matter the world over. But it is not so. Even as one thought dominates another—as one expression differs from another—so, likewise, are the characteristics of type-faces, their arrangement and their associations, expressive of the requirements of the occasion. It is not enough to say that mere "big and little" are the governing factors of the various degrees of emphasis; neither that arrangement and the characteristics of faces count for all. In addition, there are other and subtle factors in typography that have much to do with establishing a perfect whole. The fact that a certain line is many times larger than its associates does not make it conclusive that emphasis has been most fittingly attained. Our attention is attracted by a luminous planet, but, perhaps, even more so by the distinctive features of a peculiarly arranged cluster—the faintly flickering Pleia-

des. And why? Chiefly because the contrast between greater magnitude and the common things is as strongly marked as the distinction between the lesser ones and the common mass. One of the most successful advertisers in America gained his publicity through a recognition of these principles. Vogue or precedent had previously established a belief that the cudgel or sandbag was the most effective means of gaining attention, until one day the advertising manager of a department store

rules with type as well as to one line with another. Comparison of the two methods of securing contrast is better illustrated with two examples, each altogether correct, though oppositely treated. In Fig. 5 the heavy border, contrasting strongly with the interior arrangement, has the effect of emphasizing the display by "throwing it out," as it were; while in Fig. 6 the results are equally appreciable, but the effect is dissimilar. In the latter example, the lighter rules

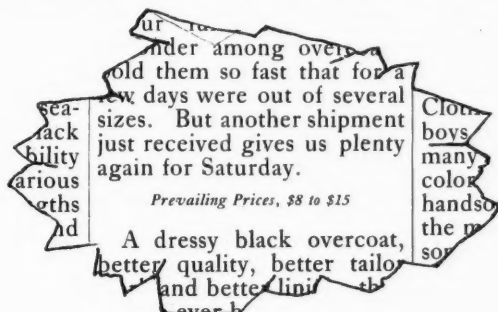


FIG. 3.

awoke to a realization of the value of restraint. It followed that the tendency leaned toward the more effective example illustrated in Fig. 3, rather than toward the gruff method of Fig. 4. It would scarcely be competent to say that Fig. 3 is not quite as proper as Fig. 4 in many cases. It is a rather delicate problem and is regulated altogether by the eternal fitness of things. While most composition is susceptible to various treatment, there are nevertheless certain underlying principles that govern correct typography. This question of securing emphasis by contrasting "little and big" or "light and heavy" is applicable to the association of ornaments and

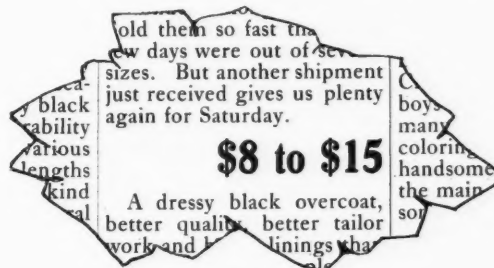


FIG. 4.

surrounding the heavy display are not productive of so much emphasis, though giving tone and harmony to an effect that would be too harsh otherwise.

APPROPRIATENESS, as related to display, is a study within itself. The purposes of a business card, for instance, have much to do with its typographical arrangement. The various phases of correct form should be carefully subdivided to suit the exigencies of the occasion; which is to say that an arrangement eminently fitting for one class of work may not be suitable for another. This range of diversity is made up of a

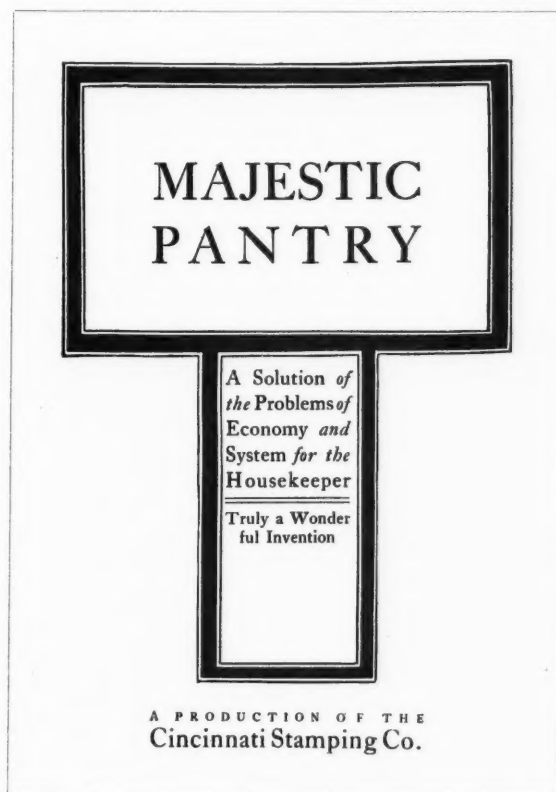


FIG. 5.

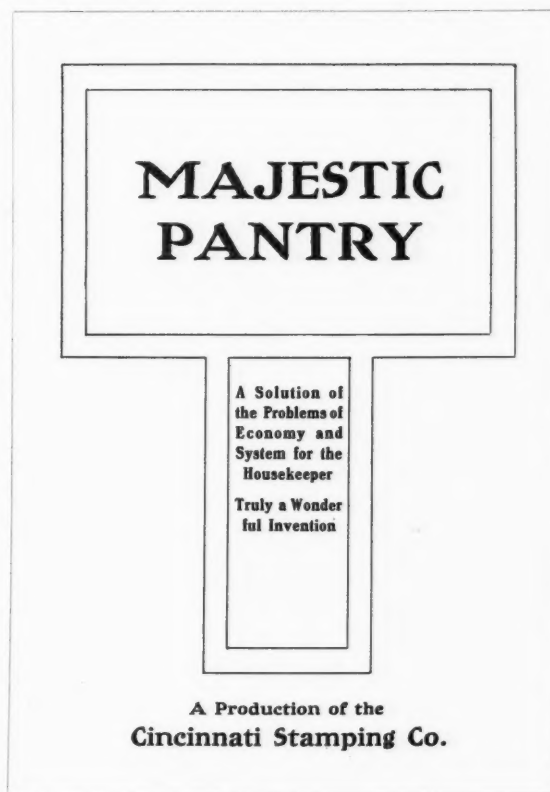


FIG. 6.

great number of well-defined stages, embracing all manners of style, from the polite professional card to a raffle ticket. This line must be delicately drawn. In that a business card for a wholesale dry goods house is not intended as an appeal to the masses, correct form would, therefore, suggest a degree of restraint as related to type selection and design. A feeling for these principles is not shown in Fig. 7. The confines of

FIG. 11 is an example wherein the difficulties encountered are directly opposite to those in the specimen preceding. The use of the meaningless panels is evidently intended to bolster up an apparent weakness in the two display lines. How to dispose successfully of so little matter within the liberal heading of the bill-head seems to be the object vainly attempted. The "stubby" appearance is overcome by using a stronger and

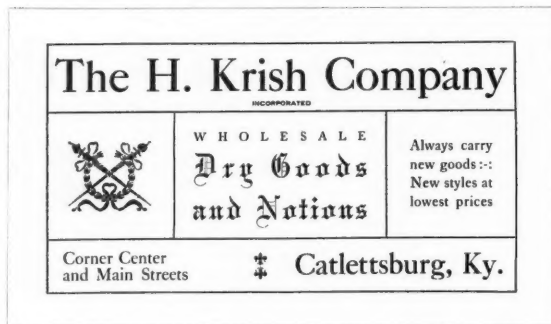


FIG. 7.

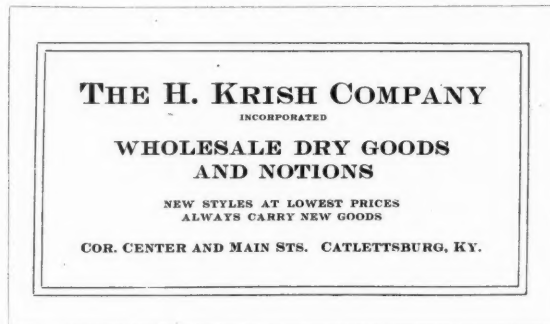


FIG. 8.

conservative display are overreached. The ornaments are noticeably out of place. Effectiveness is depreciated by separating closely related elements with rules. Letter-spacing is not permissible with Stationers' Text. Fig. 8 shows the correct resetting.

THE little elements that enter into construction supply tone and finish to typography. Whether it be careless spacing, inattention to the proper choice of an insignificant catch-line, a little defect in arrangement—any one of these faults oftentimes destroys the appearance of a job that is funda-

slightly wider letter for the display. The two solitary lines, being of almost equal importance, make it necessary that contrast be secured by other methods. In the resetting (Fig. 12) this is accomplished by contrasting white space with a heavy letter, while the two harmonizing rules effect symmetry.

THE confines of type matter in a letter-head should be restricted to $2\frac{1}{4}$ inches if correct form is desired. When a customer indiscreetly associates too great a variety of avocations in one heading it is difficult to maintain open order

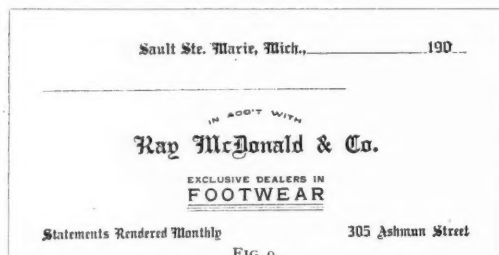


FIG. 9.

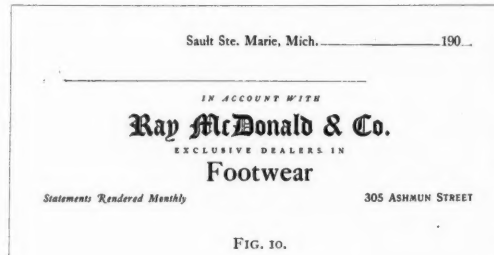


FIG. 10.

mentally correct. Fig. 9, a well-balanced and arranged statement, is overburdened with these little infelicities. The curved line is the most noticeable of these. The purpose of such meaningless and difficult construction is not apparent. "Statements rendered monthly" and the address, each requires distinctive treatment. A marked improvement in

within these limits. Fig. 13 illustrates a letter-head that is encumbered with an unusual amount of matter. Notwithstanding this fact, the various elements should all hinge upon "the one thing"—"William Thomson & Co." It is not within the province of the compositor to curtail the abnormal quantity of matter supplied, but he can do so, apparently, by applying

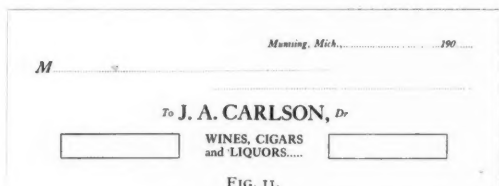


FIG. 11.

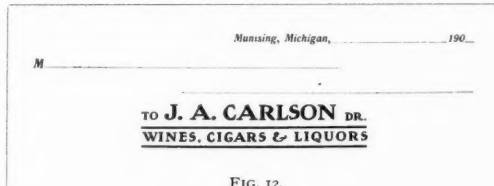


FIG. 12.

the reset example (Fig. 10) is due to the fact that but one line of text is employed, whereby harmonious contrast is secured. The association of Blair and kindred letters with Caslon Text strikes an inharmonious note. Texts and the old black-letters can be correctly affiliated only with old-style faces. The importance of this deduction is evident in Fig. 10.

the correct principles of typography to general construction. The most notable defect in Fig. 13 has been brought about by giving unnecessary emphasis to all of the elements. A rearrangement is suggested in the example (Fig. 14), where an improvement is secured by assembling the subordinate matter into well-organized groups. Shapeliness is secured

by a careful distribution of judicious white space, while correct emphasis is attained by securing contrast between letter-spaced heads, italics, heavy-faced type and roman. The typography,

some printers, a knowledge of that class of typography is of little commercial value to the student. The printer who goes forth into the world equipped with a thorough understanding of good, sound and practical composition will ever be in demand at a salary fully commensurate with his ability. All of the examples exhibited are the product of students, working along the lines of a system of instruction adopted by this school.

The inverted pyramid, a form chosen for the title-page of the insert, is an especially pleasing effect when set in an old-style black-letter. Titles of this character are in evidence in many of the manuscripts of the twelfth and thirteenth cen-

Cable Address: Thomson, St. John. Watkins Code. Scott's Code. A I Code.

WILLIAM THOMSON & CO.

ST. JOHN, N. B.

Steamship Owners and Agents. Steamship and Insurance Brokers.

<p>MANAGERS OF Battle Line of Steamers. 15 VESSELS LIFTING 73,850 TONS.</p> <p>MANAGERS OF SOUTH SHORE LINE. S.S. "SENLAC," 1010 TONS. BETWEEN ST. JOHN, YARMOUTH, BARRINGTON, SHELBURNE, LOCKPORT, LIVERPOOL, LUNenburg and HALIFAX. CONSULATES OF GERMANY, SWEDEN, NORWAY AND AUSTRO-HUNGARY</p>	<p>GENERAL AGENTS FOR CANADA OF THE ROYAL MAIL STEAM PACKET CO</p>	<p>PROVINCIAL AGENTS FOR</p> <p>ALLAN LINE: (Between Montreal and Liverpool (in Summer). Between St. John and Liverpool (in Winter).)</p> <p>FURNESS LINE: (Between St. John, London and Havre. Between St. John, Philadelphia and Manchester (in Summer). Between St. John and Manchester (in Winter).)</p> <p>MANCHESTER LINERS: (Between Halifax, St. John's, Newfoundland, Liverpool and Glasgow.)</p> <p>ALLAN-FURNESS LINE: (Between Montreal, Belfast and Dublin (in Summer). Between St. John, Belfast and Dublin (in Winter).)</p> <p>HEAD LINE: (Between Montreal, Belfast and Dublin (in Summer). Between St. John, Belfast and Dublin (in Winter).)</p> <p>NORTH GERMAN LLOYDS. HAMBURG-AMERICAN LINE. ONTARIO ACCIDENT INSURANCE CO. VALLEY STEAMSHIP CO.</p>
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FIG. 13.

thus rearranged, is not overcrowded in appearance, and yet the natural confines of the heading are preserved. The space occupied by type is $3\frac{1}{4}$ inches in Fig. 13, while but $2\frac{1}{4}$ inches are required in the reset example.

SUCCESSFULLY to dispose of several lines of almost equal importance in a letter-head is a difficult problem. The arrangement adopted in Fig. 15 is not good form. It is a style better suited to label printing. By placing the short panel at the top underneath the double panel arrangement, however, an acceptable improvement can be attained without resetting. The change will establish symmetry, a desirable factor. Fig. 16 is even more effective in its simplicity. Subordinating the weekly edition may be objected to, but it is taken for granted that its importance is of a lesser degree than the daily, a plausible deduction. The commercial interests of Bennington, Vermont, do not antagonize the proprietary rights of the real heading in the reset example.

TYPE INSERT OF THE INLAND PRINTER TECHNICAL SCHOOL.

The specimens embodied in this month's insert reveal many of the characteristics striven for in the instruction given in the Job Composition Branch of the Inland Printer Technical

BENNINGTON, VERMONT
A PROSPEROUS MANUFACTURING CITY, COUNTY SEAT, RAILROAD AND TRADING CENTER

<p>THE EVENING BANNER ONLY DAILY PAPER IN BENNINGTON COUNTY, WITH OVER TWENTY-TWO THOUSAND POPULATION WITHIN SEVENTEEN TOWNS. MANUFACTURING AND AGRICULTURAL CENTER.</p>	<p>FRANK E. HOWE PUBLISHER</p>	<p>THE BANNER & REFORMER INDISPENSABLE FOR COVERING COUNTRY DISTRICTS OF THE COUNTY. BY USING BOTH DAILY AND WEEKLY THE ADVERTISER REACHES NEARLY EVERY FAMILY IN THE COUNTY.</p>
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FIG. 15.

School. It is maintained that the simple forms of typography are productive of the greatest effectiveness. It is recognized, also, that while difficult and "freakish" construction is encouraged by

THE EVENING BANNER

Only daily paper in Bennington County, with over twenty-two thousand population within seventeen towns. Manufacturing and agricultural center.

THE BANNER & REFORMER

Indispensable for covering country districts of the county. By using both daily and weekly the advertiser reaches nearly every family in the county.

FRANK E. HOWE, Publisher

Bennington, Vermont

A prosperous manufacturing city, county seat, railroad & trading center

Bennington, Vt. 190

FIG. 16.

tures. The value of this form lies principally in its shapeliness and the peculiar appropriateness of the type-face selected. Chastity and dignity are exemplified. It is necessary that accurate and uniform spacing be maintained in a pyramid, and to accomplish this successfully the privilege of altering the manuscript is required in many instances.

The letter-head specimens on pages 2 and 3 show the variations necessary to secure suitable treatment of the different phases of commercialism. "Sauce for the goose is sauce for the gander" is not synonymous with fitness in typography. The question is one of propriety, and the laws governing it may be aptly styled "etiquette in job composition." Ostentation and restraint are each suitable in their proper places. Hand-made lace curtains are adaptable to window decoration for a millinery store, but they would be sorely out of place in a butcher shop. Two extremes of correct usage in stationery are noticeable in the letter-heads on page 2. It would be scarcely possible to apply the "Frothingham" design to the trust company letter-head and conform to propriety. The latter example illustrates a style eminently proper for all forms of stationery for financial institu-

rect usage in stationery are noticeable in the letter-heads on page 2. It would be scarcely possible to apply the "Frothingham" design to the trust company letter-head and conform to propriety. The latter example illustrates a style eminently proper for all forms of stationery for financial institu-

tions and the various professions. Gothics and letters adapted therefrom, used in the smaller sizes, are equally suited to this class of composition. Stationery for hotels, health resorts, etc., is susceptible to broader treatment, if discretion in the selection of type-faces is observed. The distinguishing difference in the purports of the two headings is mainly this: The printed device of the trust company is nothing more than an official form of address, while it is evident that the heading for the health resort embodies advertising features in addition. These are brought out by showing stronger contrasts. The selection of a dignified text-letter for this purpose preserves the tone expected in polite advertising.

The letter-spaced example is a stylish arrangement—now always good form, however, for the matter-of-fact requirements of a purely mercantile business. Letter-spacing originated among the early printers, who substituted this method of securing emphasis because of a lack of contrasting faces. Pleasing results are attainable in this style of composition only by preserving uniformity. To set one line solid and letter-space another at once destroys harmony. The use of an initial adds much to the ancient effect striven after. The spacing within the ornamental scrollwork conforms closely to the open order of the typework. Letter-spacing should be restricted almost entirely to old-style faces, and is not at all permissible in texts.

The specimens of checks on page 4 offer much by way of suggestion. There are only a few type-faces that are exactly suitable for this kind of work. Among these are Card Mercantile, Brandon, a few texts, Caslon Old Style and Caslon Italic, medium and light faced gothics, and other types of quiet and sedate countenance. Plain rule is preferable to dotted when used with these faces.

The value of adhering to a single series of type, or associating one face with companion letters, is too often underestimated. If it were for no other reason than that of economy, its importance would be scarcely lessened. Besides, a number of faces used in the same job effect too many subdivisions of the emphasis desired. The printer who selects carefully a few versatile type-faces in large fonts has a decided advantage over the man who indulges in variety at the expense of quantity. The substitution of an unsuitable line, owing to a lack of sorts in an adopted series, is cause for the execution of many incongruous specimens of printing. Examples of statements and cards on page 5 substantiate a contention for prudence in choosing faces. Texts associate fittingly with Caslon Old Style and Caslon Italic, and they may, therefore, be called companion letters. A third face, if in harmony with the feature line, may be sparingly used to secure contrast, as in the insurance card, where Winchell is employed for this purpose in the address line.

The gothic style of letters is possibly one of the oldest in use. It is a mode of lettering much in evidence in ancient tablets and monuments; and these are the fundamental designs about which the modern gothics are built. It is a most useful face for all practical, straightforward, business-like purposes, where legibility is paramount, and is a most excellent dress for the printed stationery of the varied industries. The "foundry" statement reveals a correct treatment of gothic. In its medium and light face forms a still wider range of utility is secured.

Pages 6 and 8 of the insert display a variety of forms applicable to business cards and envelopes.

JOB-PRINTERS will be interested in and delighted to receive the group of specimens of commercial work which The Inland Printer Company has placed on sale at a special holiday price, greatly reduced for a limited time. These specimens, representing a value of \$2.40, are offered for the holidays at \$1. The offer includes "Portfolio of Printers' Specimens," "Art Bits" and "Book of Designs." Order at once to secure reduced price.

GUESSING CONTESTS BARRED.

Newspapers and magazines conducting "guessing contests" will be excluded from the mails after January 1, 1905, in accordance with a decision of Attorney-General Moody, who placed such contests in the category of lotteries. Postmaster-General Wynne has given out this official statement:

"For a number of years the Postoffice Department has admitted to the mails advertisements and other matter concerning so-called 'guessing' or 'estimating' contests. The question of whether or not these schemes are lotteries has been several times presented to the Attorney-General, who held that they were not lotteries within the meaning of the postal lottery act.

"In view of two recent cases in which the Supreme Court and the New York Court of Appeals rendered opinions, the Postmaster-General felt warranted in again submitting the question to the Attorney-General. Following the opinions in these two cases the Attorney-General now holds that the schemes are lotteries."

This is a decision of more far-reaching consequence than any that has been made concerning the Postoffice Department in years. It affects newspapers and other publications which in any form conduct guessing or estimating contests.

The Attorney-General passed on two schemes. In one \$85,500 was offered, to be divided into prizes to persons submitting the nearest estimates as to the total number of paid admissions to the St. Louis Fair, from its opening to its close. For the privilege of submitting an estimate in this enterprise 25 cents was charged, or for \$1 five estimates could be submitted.

In the other, \$100,000 was offered in prizes to persons estimating nearest to the popular vote cast for the winning candidate for the presidency of the United States at the election on November 8, 1904, the largest prize being \$25,000.

"A comparatively small percentage of the participants will realize their expectations," said Mr. Moody, in his opinion. "Thousands will get nothing." The Attorney-General says the schemes are, in effect, lotteries under the guise of guessing contests.

ESTABLISHING SHAKESPEARE'S IDENTITY.

An editor in Finland reprinted a story from the Chicago *Tribune*, in which the stories, "Julius Caesar," "Hamlet," "Romeo and Juliet" and the "Merchant of Venice," were written up as late news, giving due credit to William Shakespeare. The stories were widely copied in this country and in many parts of the world, but the press censor at Helsingfors, when he saw the article with the same heading used in the Chicago paper, was sure the editor was guilty of high treason in thus offending foreign powers with which Russia is at peace, and ordered the paper to suspend publication for thirty days.

In his report to the head of his department in St. Petersburg, the censor, in sending a copy of the paper, was generous enough to state that the editor claimed that he had never had any communication with the man Shakespeare and that he is not concerned in any plot against the Italian or Danish thrones.

The censor's office at Helsingfors has four employees, none of whom had ever heard of Shakespeare. The college-bred residents tried to explain the matter, but the censor refused to show any mercy in the way of releasing the editor from jail or permitting the paper to resume publication until he could get word from St. Petersburg. It is not anticipated that there will be any further trouble when the identity of that man Shakespeare is established.

I have been a reader of THE INLAND PRINTER for a number of years and am under obligations to it for much of what I know along the line of printing. I would not think of being without it.—W. P. Beck, Madison, South Dakota.



Examples of Jobwork

Executed by Students of The
Inland Printer Technical
School & Instruction
in Machine Composi-
tion, Jobwork
& Presswork
Proof-reading
Through Cor-
respondence



Inland Printer Technical School

Upon Him Who is Endowed
with Mere Mechanical
Knowledge This
School Will
Confer

The Degree:
Originality



"The average craftsman is
quite content to copy the de-
signs of others; therefore he
never becomes an artist, for
art is self-expression."
The Philistine.

130 Sherman Street, Chicago



EXTENSIVE GOLF LINKS
BOATING UNSURPASSED
PRIVATE GAME RESERVE

The Frothingham

THE most sumptuously furnished hostelry in America. Located at Titusville on the Indian River, where sunshine and flowers reign the year round. Of all the spots on the East Florida Coast this new resort is the most healthful. The environments and the social circle are of the highest order. The absence of saloons conduces to morality



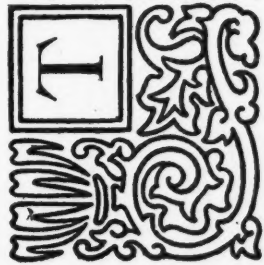
Titusville, Fla. 190__

THE NORTH AMERICAN TRUST CO. OF BETHLEHEM, PA.

ORGANIZED 1883

SAMUEL CLARKSON, MANAGER
NO. 25 SOUTH MAIN ST.

BETHLEHEM, PA.



THE WORCESTER PRESS
DOERS OF CLEVER THINGS
WITH INK & TYPE ON PAPER

NEW IDEAS FOR THE PROGRESSIVE
ADVERTISER & A LETTER-PRESS
PRINTING WITH THE TWENTIETH
CENTURY TOUCH & Both *Telephones*

At the Sign of the Great Elm in WORCESTER, MASS.



GEORGE STRUTHERS, President and Manager

CHARLES BROWN, Secretary and Treasurer

The Struthers Great Northern Theatre

PLAYING COMBINATIONS AND REFINED VAUDEVILLE
NOVELTY ACTS ALWAYS WANTED
SEATING CAPACITY 1000

Boise City, Idaho, _____ 190—



No. _____ *Williamsport, Pa.* _____ 190__

National Bank of Commerce

Pay to _____ or order

Dollars

Issued by
WALKER MERCANTILE CO.
Ridgway, Pa.

President

No. _____ PHILADELPHIA, PA. _____ 190__

FRANKLIN TRUST COMPANY

PAY TO _____ OR ORDER

100 DOLLARS

AND CHARGE TO ACCOUNT OF BROWNSON ESTATE.

ISSUED BY
ESTHER HOWARD, EXECUTRIX
BROWNSON ESTATE

EXECUTRIX

<p>M _____</p> <p>OF _____</p> <p>ALLENTOWN, PA. _____ 190 _____</p>	
<p>INDEBTED TO</p> <p>THE AMERICAN FOUNDRY CO.</p> <p>FOR ITEMS ENUMERATED HEREIN</p>	
<p>ALL SETTLEMENTS MUST BE MADE ON THE FIRST OF MONTH FOLLOWING DATE OF INVOICE TO SECURE OUR REGULAR DISCOUNT</p>	

John H. Irwin, *President* Henry R. Meredith, *Secretary*

Probident Insurance Company

The Oldest Mutual Fire Insurance Company
An Affiliation to Proportionate Losses by Fire
Organized 1830 Chartered 1848

Twelfth and Monroe Sts. Sacramento, Cal.



Established 1860 Telephone, East 191

LAW REPORTER COMPANY

PRINTERS, STATIONERS
ENGRAVERS

M. W. MOORE, *General Manager* 515 Fifth Street
Washington, D. C.

South Stonington, Mass. _____ 190 _____

M _____

To Dr. Edward Louis Barker Dr.
HOMEOPATHIST

Office Hours:
8 to 10 a. m.
2 to 5 p. m.
8 to 9 p. m.
Sundays, 9 to 11 a. m.

3623 Webster Avenue
Telephone, Main, 847

**WE WANT YOUR FALL BUSINESS IN
DRY GOODS, CLOTHING AND SHOES**

Eichelberger's
New Store

In the Oddfellows
Temple, Corner
Boots and
Third Streets
Marion, Indiana

The Colonial Art Glass Co.

DESIGNERS AND MANUFACTURERS OF

**Art Glass Shades
and Domes**

Presented by F. ORLOFF

Bent Shades

42 WELLS STREET, COR. KINZIE, CHICAGO



A. Miller & Son Lumber Co.

Fred A. Miller, President
F. L. Miller, Secy. & Treas.

Lumber, Shingles, Lath
Doors, Windows, Glass
Turned Wood, Etc.

Telephones
Bell 41; Union 456

Office and Yard: 118 Kennedy St., Bradford, Pa.

**SOUTHERN VEHICLE
MANUFACTURING CO. LTD.**

Carriage Manufacturers

LONG-DISTANCE TELEPHONE 3222

REPRESENTED BY
J. K. ROE

NEW ORLEANS, LA.

BUGGIES
PHAETONS
CARRIAGES
WAGONS
SURREYS
CARTS
HARNESS
MATERIAL
REPAIR
WORK A
SPECIALTY

Chapel Services

INDIANA REFORMATORY
SUNDAY, OCTOBER 23, 1904

Programme

MARCH—The Chilkoot - *Roncoviere*
MARCH—Victorious Howard - *Wood*

MUSICAL SELECTION

Dorology

Praise God from whom all blessings flow;
Praise him, all creatures here below;
Praise him above, ye heav'nly host;
Praise Father, Son and Holy Ghost.

The Lord's Prayer

OUR FATHER, who art in heaven; hallowed be Thy name. Thy kingdom come; Thy will be done on earth, as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive them that trespass against us; and lead us not into temptation, but deliver us from evil, for Thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Third Annual Meeting of the North Pacific Unitarian Conference

October 25, 26, 27, 1904

Unity Church

Corner Chemeketa
and Cottage Streets

Salem, Oregon



Officers of the Conference

WM. F. WOODWARD, *President* HON. E. L. SMITH, *Vice-President*
RALPH W. WILBUR, *Recording Secretary*
W. G. ELIOT, Jr., *Corresponding Secretary*
REV. GEO. CROSWELL CRESSY, D. D.
JOSEPH SHIPPEN, ESQ. MRS. W. M. STEWART
MR. C. S. HAMILTON

GORHAM & STEVENS
The Burlington, Dayton, Ohio



METCALF & MOOREHOUSE
COUNSELLORS
ROOM 4, COMMERCIAL BUILDING
HARRISBURG, PA.



Meredith Theatre

A Strictly High-class Family Theatre, Playing Only
the Best Attractions & Fire Proof and Equipped
with the Most Modern Improvements Throughout

1218 Harrison Street, WARREN, PA.

JOHNSTON, STEWART & CO.
MANUFACTURERS OF AUTOMOBILES
AND AUTOMOBILE SUPPLIES
TOLEDO, OHIO

MISS FLORENCE MAE BROWN
FASHIONABLE MILLINERY
BROCKTON, MASS.

American Farm Journal

PUBLISHED IN THE INTEREST OF
AGRICULTURE, POULTRY, STOCK-
RAISING, AND THE HOUSEHOLD

37 Main Street, NILES, OHIO

SOME ENVELOPE
CORNER CARDS

ON THIS AND
THE THREE SVC
CEEDING PAGES
IS A SHEWING
:: OF THE ::

KENILWORTH SERIES

LA NEW LETTER DE
SIGNED AND MANV
FACTVRED BY THE
INLAND TYPE FOVN
DRY OF SAINT LOVIS
AND ALSO IN STOCK
& FOR SALE AT ITS
BRANCHES IN CHI
CAGO AND BVFFALO

SIZES AND PRICES OF FONTS

6-Point...55a 26A, \$2.00
8-Point...48a 24A, 2.25
10-Point...44a 20A, 2.50
12-Point...38a 18A, 2.75
14-Point...30a 15A, 3.00
18-Point...22a 10A, 3.25

All these sizes are engraved
and cast to multiples of half-
point and all figures are en set

OTHER SIZES IN COURSE
OF PREPARATION

The Kenilworth Series, up to and including the 18-Point size, is sold in fonts of 25 pounds and multiples thereof when spaces and quads are included, in fonts of 20 pounds and multiples thereof when spaces and quads are omitted, at body letter prices, as follows: 6-Point, 64 cents per pound; 8-Point, 52 cents per pound; 10-Point, 46 cents per pound; 12-Point, 42 cents per pound; 14-Point, 40 cents per pound; 18-Point, 40 cents per pound. The 7-, 9- and 11-Point sizes are in preparation, as are also the larger sizes, from 24- to 84-Point, inclusive, and an italic especially designed therefor.

BRIEF HISTORY OF KENILWORTH

KENILWORTH, A SMALL TOWN

of Warwickshire, is pleasantly situated on a tributary of the Avon, on the railway between Coventry and Leamington, 5 miles distant from both towns and 99 miles north of London. The town is only of importance from its antiquarian interest and the magnificent ruins of its castle. It most probably derives its name, which in Domesday is written Chinewrde, from a king of the Mercians named Cenwulf, and werthe, a dwelling place. The old royal residence of the Saxon kings was destroyed during the wars between Edward I. and Canute. The manor of Kenilworth was bestowed by Henry I. on Geoffrey de Clinton, afterwards the lord chief justice, who erected the earlier portion of the present castle. It was given by his grandson Henry de Clinton to King John, and it remained a royal residence until the time of Henry III., who granted it to Simon

Set in 14-Point Kenilworth

KENILWORTH

ALL TOWN

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Leamington
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Set in 18-Point Kenilworth

BRIEF HISTORY OF KENILWORTH

KENILWORTH, A SMALL TOWN OF WARWICKSHIRE, is pleasantly situated on a tributary of the Avon, on the railway between Coventry and Leamington, 5 miles distant from both towns, and 99 miles north of London. The town is only of importance from its antiquarian interest and the magnificent ruins of its ancient castle. It most probably derives its name, which in Domesday is written Chinewrde, from a king of the Mercians named Cenwulf, and werthe, a dwelling place. The old royal residence of the Saxon kings was destroyed during the wars between Edward and Canute. The manor of Kenilworth was bestowed by King Henry I. on Geoffrey de Clinton, afterwards the lord chief justice, who erected the earlier portion of the present castle. It was given by his grandson Henry de Clinton to King John, and it remained a royal residence until the time of Henry III., who granted it to Simon de Montfort, earl of Leicester. After the battle of Evesham, 14th August 1265, at which Simon de Montfort was slain, the rebel forces rallied at the castle, when it sustained a siege lasting six months, but finally capitulated to Henry III., who bestowed it on his son Edmund. After being used as the prison of Edward II. previous to his removal to Berkeley, it came into the possession of John of Gaunt, by whom it was greatly enlarged. On his son becoming king as Henry IV. it was made a royal residence, and it remained in possession of the crown until Queen Elizabeth in 1562 granted it to Robert Dudley, earl of Leicester, who spent a large sum in restoring it, and whose splendid entertainments there to Queen Elizabeth are described in Scott's novel, "Kenilworth." It was dismantled by the soldiers of Cromwell during the civil war, and was thenceforth abandoned to decay. Since the Restoration it has belonged to the house of Clarendon. The walls of the castle originally enclosed an area of 7 acres. The principal portions of the building still remaining are the gate house, now used as a dwelling house; Caesar's tower, the only portion built by Geoffrey de Clinton now extant, with massive walls 16 feet thick; the Merwyn's tower of the novel of "Kenilworth;" the great hall built by John of Gaunt with windows of very beautiful design; and the Leicester buildings, which are in a very ruinous condition. Not far from the castle are the remains of an Augustinian monastery founded in 1122, and afterwards made an abbey. Adjoining the abbey is the parish church of Saint Nicholas, restored in 1865, an old structure of mixed architecture, and containing a fine Norman doorway, which is supposed to have

Set in 8-Point Kenilworth

BRIEF HISTO

THE MANOR OF Kenilworth was bestowed by Henry I. on Geoffrey de Clinton, afterwards lord chief justice, who erected the earlier portion of the present castle. By his grandson Henry de Clinton, it was given to King John, and it remained a royal residence until the time of Henry III.

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*Not far from the castle are the remains of an Augustinian monastery founded in 1122, and afterwards made an abbey. Adjoining the abbey is the parish church of Saint Nicholas, restored in 1865, an old structure of mixed architecture, and containing a fine Norman doorway, which is supposed to have been the entrance of the former abbey church. This church has been made famous by Walter Scott.

Set in 10- and 6-Point Kenilworth

BRIEF HISTORY OF KENILWORTH

KENILWORTH, A SMALL TOWN OF Warwickshire, is pleasantly situated on a tributary of the Avon, on the railway between Coventry and Leamington, 5 miles distant from both towns, and 99 miles north of London. The town is only of importance from its antiquarian interest and the magnificent ruins of its ancient castle. It most probably derives its name, which in Domesday is written Chinewrde, from a king of the Mercians named Cenwulf, and werthe, a dwelling place. The old royal residence of the Saxon kings was destroyed during the wars between Edward and Canute. The manor of Kenilworth was bestowed by King Henry I. on Geoffrey de Clinton, afterwards the lord chief justice, who erected the earlier portion of the present castle. It was given by his grandson Henry de Clinton to King John, and it remained a royal residence until the time of Henry III., who granted it to Simon de Montfort, earl of Leicester. After the battle of Evesham, 14th August 1265, at which Simon de Montfort was slain, the rebel forces rallied at the castle, when it sustained a siege lasting six months, but finally capitulated to Henry III., who bestowed it on his son Edmund. After being used as the prison of Edward II. previous to his removal to Berkeley

Set in 12-Point Kenilworth

INLAND TYPE FOUNDRY

ORIGINATOR OF STANDARD LINE UNIT SET

TYPE

SAINT LOUIS CHICAGO
BUFFALO



BY JOHN C. HILL.

Secretaries and members of local Typothetæ and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired.

SOME REASONS WHY PRINTERS SHOULD GET TOGETHER.

Every master craftsman who reads THE INLAND PRINTER and keeps in touch with what is going on outside of his own narrow sphere of influence is cognizant of the fact that associations for the improvement of conditions in the printing business, especially touching costs and prices, are being formed in all the large cities of the country. Many are aware of the great possibilities presented in this movement and are hastening to embrace it; some, more's the pity, are not, but content themselves with drifting along in the same old rut, at the mercy of competitors who guess. "My father ran his shop this way," they say, "and his father before him, and I reckon I can work along the same lines without anybody else's help." Well, maybe so; and it is to be hoped that when the illusion is shattered it will not put this class out of the running altogether. It might be well to remember, though, that it was just such disregard for the other fellow that caused the Russian Admiral Iamitsky to get "chesty," and enabled the despised little Japs to make pi of some mighty fine battleships.

To the thinking man, there is absolutely no question about the need of organization among employing printers. It is the only logical solution of the price-cutting evil. In some centers conditions are becoming positively vile—a continuous scramble for business with a disregard for values that is appalling. The sooner, therefore, printers are brought to realize all that organization means, the quicker will the business be lifted from that debasing competition which threatens to overwhelm many.

Unquestionably, there was never a more favorable time for looking into this movement than the present moment. *Do it now!* Inquire into the aims and objects of your local association, and join. Better still, join at once and then examine into the merits of it. You can not go wrong there, for the foremost printers in every city are identified with the work, and if you cast in your lot with them, you will be in good company—and get results.

These associations have been, and are being, organized for the mutual benefit of their members and the general improvement and uplifting of the printing industry. See the secretary of your local association and have him explain its workings and the ends aimed at, and if he makes it plain to you that the idea is a good one and ought to be given a trial, why not join in with those who are honestly striving to accomplish results and try it out with a fixed determination to do your part toward making it a success? An experiment? They will not make good? By no means. The movement is far beyond the experimental stage; the associations are even now accomplishing those ends for which instituted, but the measure of their usefulness will be increased with an enlarged membership, and it is the part of wisdom for every employing printer to join hands with his fellows in this work, which holds the very germ and essence of business success. Your hardest competitor may be hanging back just because you are not a member. Millennium? Oh, no! Not this week, nor the next, but as a sensible business man you will have to admit that association work will bring it nearer, once you have examined into it.

In the first place, it would be well for you who have not looked into this subject to remember that your local association might, perhaps, be able to worry along somehow without your coöperation, but the important question with you is, "Can I get along on the outside?"

One object of this article is to show that you can not. Now, do not misunderstand the statement, though on its face it is a bold one. I do not mean to convey the impression that if you do not join the Master Printers' Association, or the Franklin Club, or whatever may be its particular name in your city, your business will necessarily go to the demnition bow-wows. Not at all. But I do maintain, and experience demonstrates the truth of the assertion, that such a membership will mean for you better prices, less trouble with the pay-roll, more confidence in your competitor, fewer objectionable customers, more independence of thought and action, fewer gray hairs and bald spots, and a nearer approach to a Sunny Jim disposition—all this, and more, which is the best way to avoid that condition of mind which prompted a printer to say to me the other day, with decidedly more force than elegance, "D—d if I ain't going to close up my shop, and get out of the business; this cut-price practice would tax the patience of Job."

Thus it may be seen that while it may be possible to get along and make money without coöperation with your fellows, the chances for a maximum of profit with a minimum of worry are all in favor of the association member. But I will take it up more in detail and give a few illustrations, that "he who runs may read."

Time was when a customer would come in with the copy for a hundred-page catalogue and say, "John, print it," never asking for a price. If such a thing should happen to-day to some printers, the coroner's verdict would probably be "heart failure." Accustomed to giving an estimate on even five hundred envelopes, he could not stand the shock.

Mercy on us! How times have changed since some of us were boys! Nowadays, when a customer has five thousand letter-heads to be printed, he sends the office-boy around to every printer within half a dozen blocks to get prices. The boys, too, are shrewd enough, some of them, to let you know what the other fellow is charging. Here is a common trick one firm tried, to beat down the price of a \$75 job, and it is illustrative of the methods of more than one: After getting what he knew to be a low price from one printer, the "piker" made a memorandum on a slip of paper of the firm name and amount, which, when he called on the next man, was accidentally (?) left on the printer's desk, so that it might be found afterward and influence the price. To the printer he said: "I'm in no special hurry for this, so you need not figure it up now; send it around to-morrow." Oh, the customer is sharp and "devilish sly," as Dickens said of J. B. And the printer, in his earnestness to get business, oftentimes jumps at the bait like a bullfrog at a piece of red flannel—swallows hook and all. But we are learning, some of us; the massage of experience is gradually reducing the bump of "gullibility," which is the thirty-sixth phrenological organ. The association printer is getting wise along these lines and is not tripped up often. He knows more about costs than he once did, and when his price is made he is ready to swear by it.

There is neither rhyme nor reason in taking a job at or below cost just because M. Dash & Co. or Quads & Spaces have quoted low, probably through a mistake in estimating. Let them have the work at the low figure if they want to play with fire. The more of that kind of business a firm gets the sooner it will be out of the game—and that means one less competitor.

The trade papers have so exploited the filler question of late years that almost any printer you meet will hold up his hands in holy horror at the idea of taking a filler. "Dear, no;

it doesn't pay. The customer will want it at that price next time." And yet, many of those same men will meet "any old price" Mallet & Planer, across the street, will make, if the customer brings a little soft solder into play, and, dear knows, he is skilled in its manipulation these days. If this isn't a rose that smells as sweet, in the name of Koster, vot ist?

Not many days ago, a certain printer of my acquaintance was sitting in his office bemoaning the fact that three times that day he had lost jobs, regular customers, too, by having his price cut fifty per cent. After using up several scratch pads trying to figure out how the other chap could do it, he muttered, half aloud (and with a business sagacity that would do credit to—a woman): "Well, I'll be durned if I don't get the next one if I lose on the job; got to make the wheels go 'round."

About this time a customer came in with a bunch of copy in his hand, and Mr. Printerman was on his feet instantly to make good.

"How much will these five jobs cost?" asked the customer.

After figuring a moment, the printer replied: "I'll average them up at two dollars and a half—twelve dollars and a half for the five."

"All right," said the customer, "go ahead with them. I'm not getting prices on the job, and if you say twelve dollars and a half is a fair figure, I'll let it go at that."

Chump? Well, that's letting him down easy. I related the occurrence to another printer and he summed it up in two words, and neither one began with a "c," either. This was just the opportunity to get a decent price, but the "cutter," in his overreaching desire to get business, failed to take advantage of it. What he should have charged the customer, to make a fair profit, was \$25—and he gave himself a good stiff kick in the basement.

We learn more, some one has said, from our failures than from our successes in life. This being true, and it probably is, the printer who slaughtered this price is laying the foundation for a pretty liberal education.

Now, this is one of the things to which cutting leads. Next time that job is to be done, the customer will pike all over town trying to find some one who will do it for \$12.50—and he will find him all right, for they say a fool is born every minute, and, unfortunately, some of them grow up to be printers. There is this about it, though, he will have a harder time to find him in 1905 than in 1904, for association work is doing much to remedy these conditions; that is what they are organized for, and the better class of master printers are fast realizing it. Ask some printer you are still on speaking terms with about it. The chances are that he is an association member and can talk from experience. And if he convinces you that organization is the milk in the coconut, and works out in practice to his advantage, do not sit down and let it go at that; join the association, identify yourself with the movement and *work* to make it a still greater success—words not backed up by actions are about as valueless as a last-year bird's nest.

Then, again, there is this evil in price-cutting—the tendency it has to develop bad blood between competitors. It has always been more or less of a mystery to me why the printer will believe a customer before he will the "other fellow." And yet many of us do, notwithstanding the fact that we know some customers will stretch the truth beyond the breaking point.

Here is a case in point: Three printers were on a job, one having the inside track, as it were. Two prices were in—one for \$200, the other \$225. The inside man put his price in last, and it was \$205. To him the customer said: "Gee! You must be trying to clear up your fire losses on one job. I have two other prices and one of them is one hundred and fifty-five

dollars." This was a staggerer, but the printer said his price was all right. He was only charging a fair profit for his work; he would, however, take his estimate back and look it over carefully to see if any mistake had been made.

In the meantime, one of the other printers—the \$200 fellow—feeling sure that the man who stood "next" would be given a chance to meet his figures anyway, called him up and said: "Mr. Blank, I understand you are on those folders for the Lilac Ell Company. Having a pull, you'll get the job, but I want to say you won't have to cut the life out of it to land the order. I'm reasonably sure my price is the lowest in so far, and it is two hundred dollars; you don't have to go under that." The inside man believed his competitor, saw he was being "played for a sucker" by the customer, went back and stood pat on \$205, and got it at that, because he had done the work before and the firm was willing to give him the extra \$5.

Now, suppose this customer's word had been taken at its face value. See what the result might have been? Yes, the customer works the game for all it is worth—plays on the credulous printer like a flute. If this man—and do not forget it is not an imaginary case—had been idiot enough to cut his price down to \$155, he would have forever after had a small opinion of the competitor who, as he would have supposed, stepped in and spoiled a good thing by forcing him to take the work at cost or below.

It is just this sort of thing that is responsible for much of the distrust among printers—that will make a man cross to the other side of the street to avoid meeting a competitor—and it is all wrong. These cases are cited to show the experience of your brethren; but you are up against the same proposition, maybe in a different form, every day. Is it not high time to put a stop to such methods and practices? It is related of a precocious Boston baby that, when twelve months old, overhearing the new nurse ask his mamma if baby could walk, exclaimed: "No, I can not; but I will take steps to learn." Now, it is about time some among us were "taking steps to learn," and the first, most important step is to join the local employers' organization. The most effective way to get together is to get together.

Whenever any important movement is started, there are always those who hang back, ready to give the merry ha-ha at any slip-up which may be made by those who have the nerve to tackle the job. The "I-told-you-so" fiend; you know him. And yet, these same "knockers," generally, are benefited as much as anybody else if conditions are improved. Do not line up with the knockers, you master printers who read this; join your association and boost. This is a good motto for any organization member: "Boost; don't knock."

Remember that old story about Noah and the ark? That was the first "knocking" recorded in history and it points a moral to adorn this tale. Here is an epitome of it as recorded on tablets recently excavated on the site of ancient Babylon:

And it came to pass that the wickedness of man was great on the earth, so much so that the Lord determined to destroy all flesh, both man and beast, save only Noah, a devout man, and his family, and representatives of all the beasts of the field and fowls of the air. Noah was ordered to build an ark. While it was a-building, the natives of the land laughed at and mocked Noah, saying: "Wherefore doth thou build so great a boat? Surely no river in all the land will bear it up, and get it to the sea thou canst not."

This they said jeeringly during all the years of its construction, and accompanied the same with sundry tappings of the head, which were intended to mean that Noah was "nutty" and ready for the "bughouse." But old Noah knew what he was about, and kept on sawing wood.

By and by the work was completed, and then it began to rain. Gracious, how it rained! For forty days and forty nights there was little else doing, and there came a great flood

over the whole earth. The ark floated on the face of the waters, but the knockers were not in it. Noah was, though, for sacred history tells us, "Noah only remained alive, and they that were with him in the ark."

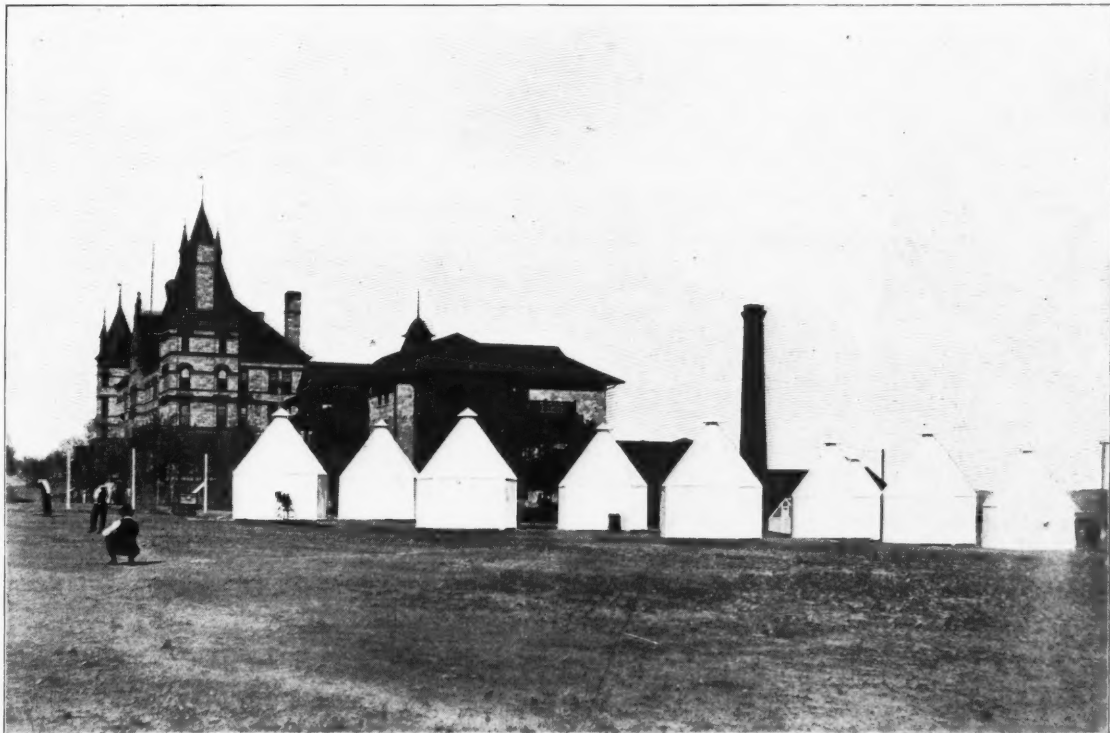
Thus perished from off the earth all they that knocked, but the tribe has increased and waxed exceeding great in recent years, and some are even now trying to throw cold water on every movement which is started with the aim of bringing the printers of the country closer together. But "Noah only remained alive and they that were with him in the ark." Remember that. And in talking about association work with your neighbor, cut out all ifs and buts. The movement is going to be a success, it is a success, regardless of ifs, buts and peradventures.

These associations want every intelligent master printer to come in and help them stir up things — rattle the dry bones

usually the fellow who covers the eye with a 10-cent piece and thus obscures the dollar a few feet away. Bear in mind that the association is of benefit to every member in it, and that your interests will be best served by getting on the inside and striving to make every other printer see it through your glasses.

There are three elements entering into the successful running of a printing-office, whether large or small. These are: Judicious buying of stock, material and labor; economical production of the work, and selling the finished product at a proper price. It is unnecessary to say that these must dovetail into each other like an interlocking joint, else, sooner or later, it is the red bunting, with a 6 by 9 notice pinned on it, which usually means a change in the style of the firm.

No matter how carefully a man may buy, discounting his bills, nor to what advantage a good superintendent may lay



REAR VIEW OF HOSPITAL TENTS, TAKEN FROM BASEBALL GROUNDS, COLORADO SPRINGS, COLORADO.

Union Printers' Home in Background.

in printerdom. Their object is to better conditions throughout the trade generally, and whatever improvement is made will benefit you, reader, it matters not how small or how large your factory may be. In view of this, then, does it not occur to you that it is a trifle unfair, not to say unjust, to withhold your support if your local association is in a formative state, and let a dozen or two master printers shoulder all the burdens and responsibilities of getting the organization successfully launched, a perfect working machine, and then, after all the kinks are straightened out, step in and reap where you have not sowed? If you really and truly have the good of the cause at heart, join now and help elevate the business to that high plane which the fourth great industry should occupy. Then, after it is all done, you can sit back and throw bouquets at yourself with a self-satisfied "how-we-apples-float" air.

The man who gloats over the dark side of every proposition; who encourages the stinkweed of pessimism in crowding out the buoyancy of hope — and he is in every community — is

out and execute his work, if the selling is done without a proper knowledge of what the work costs, the harmony that must obtain between the three elements is disturbed, and something happens — and, usually, it does not hurt the customer's pocket any, either.

It is with special reference to costs and proper price-making that these latter-day associations have been started up all over the country and education along those lines taken up. It is a self-evident fact, however, that a satisfactory price may be obtained for a piece of work and yet, by reason of carelessness in the factory, or, perhaps, ignorance, the profit on a job be turned into a positive loss. Here is a simple illustration: A printer has five thousand twenty-page pamphlets to run off, to be worked as a sixteen and a four, inset. Seven out of ten ordinary stonehands will make this up to work the first and last eights as the sixteen-page form, leaving pages 9, 10, 11 and 12 for the four-page. How does this affect the presswork? Not at all, which is probably the

reason the mistake is so often made; but follow the work into the bindery and see the result. It takes about three times as long to wire a thousand pamphlets with the four-page form on the inside. Why? Because the two center leaves when folded lie close together, and it is necessary to examine every pamphlet closely as it goes into the stitcher. On the other hand, where the small signature is on the outside, the sixteen-page, being bulky, naturally opens in the center and an expert girl can feed it into the machine at full speed, guiding her hand to the center of the pamphlet almost without following the movement with the eye.

Say you *figure* the cost of stitching at 25 cents per thousand. In this case it *actually* costs 75 cents and it does not take a mathematical genius to figure out the loss on stapling the five thousand pamphlets. Pressed-brick fronts, parenthetically, do not follow "economical production" of this sort.

The employers' associations not only educate their members in the matter of costs, but also take up the question of shop practices and economic production in all their various ramifications, and by exchange of views, practical talks and lectures, assist in the solution of many of those problems which have been vexing printers since the days of Gutenberg.

Now, just a word to the printers who run the smaller offices. Membership in such an association will be more advantageous to you than to any other class. This may not be apparent at first blush, but a little thought will show the reasonableness of the assertion. In the first place, the larger office can produce work at less cost than the small plant. This should be patent to everybody, but as there are "none so blind as those who will not see," it may be said in proof of the statement that floor space per square foot, in the business districts, usually costs the large office less; buying stock in case lots where the small office buys reams, and envelopes in carloads against the small man's cases, the larger printer gets closer prices; the big fellow, too, is usually the first to put in the labor-saving "short cuts"—folding machines, automatic feeders, rotary presses and the like. Then, again, the volume of business being larger, he can work on a closer margin of profit, and if a job has to be taken at a low price, he stands a better chance of making it up later than does the small shop that must make every edge cut—get a profit on every job turned out if it would come out whole. All these things give the larger printer an advantage, and if he wants to cut, he can go deeper, and still make a profit, than the small printer. Of course, by "small printer" is meant the legitimate small office, not the attic fellows with a secondhand jobber and a few fonts of worn-out type, and other jacklegs of that ilk, who turn out sloppy work at any price they can get, being content with a bare journeyman's per diem.

Is it not, then, largely to the small printer's advantage to have all the offices of his city tied up in a gentleman's agreement to "tote fair," as the Georgia "cracker" would say? Surely! It is the only way to get the business on a proper basis, where a man can build up a reputation for good work, fair prices, prompt delivery, and establish a clientèle that may be depended on from month to month—one that will not ask for estimates on every order of five hundred letter-heads to be given out.

It is said that only five in every hundred make a success of life—the other ninety and five fall by the wayside. If this be true, it looks like the odds are strongly against us for some reason. Mediocrity and failure abound; hard lines and poor picking are universal. Is it not, then, a fortunate thing that in the face of these discouraging facts some of the crowd are filled with the idea that better conditions may be brought about by coöperative effort and are stirring up things? And will it not be good business policy to line up with this same crowd and contribute your mite of effort toward waking up the sleepers all over your city? Yea, verily! If you are in the favored circle—one of the five—so much the better for

you, but, for heaven's sake, do not imbibe the idea that you are the whole thing and therefore will not be affected one way or the other. What benefits the trade at large will help every individual printer, whether he is a length ahead to-day or among the "also rans." It is well, too, to remember that many of to-day's failures were successes of yesterday.

Ergo, identify yourself with your local association; attend its meetings; take part in the discussions; be an optimist; lend a hand to make the movement all that is hoped for it. And all this, if for no other reason than to make an intelligent competitor of the "other fellow" who is now making guess prices, and, generally, playing the dickens with the profit end of the business.

TYPOTHETÆ NOTES.

EDWARD F. HAMM has been elected secretary of the Chicago Typothetæ, to fill the vacancy occasioned by the resignation of Daniel C. Shelley.

THE recent election of the Chicago Master Printers' Association resulted as follows: President, William C. Hollister, Hollister Brothers; vice-president, Willis J. Wells, Binner-Wells Company; recording secretary, Toby Rubovits, T. Rubovits; treasurer, O. A. Koss, Faithorn Printing Company; executive committee: Thomas M. Ball, Rogers & Co.; A. R. Barnes, A. R. Barnes & Co.; H. S. Hanson, Wagner & Hanson.

THE following scale of prices for pressmen and hours of labor have been agreed upon by the Boston Typothetæ and Printing Pressmen's Union No. 67, and ratified at a meeting of the pressmen's union called for the purpose: Fifty-four hours shall constitute a week's work. Twenty dollars per week shall be the minimum scale for all cylinder pressmen. Fifteen dollars and fifty cents per week shall be the minimum scale for job pressmen. Overwork, until 12 o'clock p.m., time and a half; after midnight, Sundays and legal holidays, double time. When overtime is being worked until 9 o'clock p.m., or later, one half-hour to be allowed and paid for as supper time, any part of an hour after thirty minutes to be paid as a full hour. In the case of an employment of a night force, the fifty-four hours shall be made up so as to complete the time in five nights, and the minimum rate for such work shall be \$23 for cylinder and Adams pressmen, and \$17.50 for job pressmen. The above scale of prices and hours for labor to be in force beginning December 5, 1904, till May 1, 1907.

NATIONAL FANCIERS' AND BREEDERS' ASSOCIATION.

Tommy Traddles used to assuage the anguish of his spiritual and bodily woes by drawing skeletons, and in somewhat the same effort the printer and the artist draw mental pictures of farms, chickens and fancy stock as the ideal balm for weariness and vexation. The ninth annual exhibition of the National Fanciers' and Breeders' Association will be held on January 23 to 29, at the Coliseum, Chicago, and promises to be one of the most notable of the series and is commended to the trade for the reasons aforesaid.

DEAD ONES.

A Missouri editor refuses to publish obituary notices of people who, while living, failed to subscribe for his paper, and gives this pointed reason: People who do not take their home paper are dead anyway, and their passing away has no news value.

EXCELS THEM ALL.

THE INLAND PRINTER is the finest and best publication of its class published anywhere. I see every printer's and publisher's journal printed here or in Europe, and your journal excels them all.—H. W. Palmer, Passaic, New Jersey.

Our Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

COPPERPLATE PRINTING-PRESS.—Burt L. French, Marion, Indiana: Where can I purchase a press for printing etched or engraved plates? *Answer.*—M. M. Kelton's Son, 124 Baxter street, New York city.

THREE-COLOR PHOTOGRAPHIC PLATES.—Otto Peetz, Milwaukee, Wisconsin: Where can I obtain dry plates for three-color process photographing? *Answer.*—Address American Three-color Company, 1205 Roscoe street, Chicago.

LITHOGRAPHED FAN STOCK.—Alfred Holzman, Greenville, Mississippi: Where can I obtain lithographed fan stock for the manufacture of advertising fans? *Answer.*—From the American Colortype Company, 1205 Roscoe street, Chicago, or from the Bennett-Thomas Manufacturing Company, 334 Dearborn street, Chicago.

SUBSTITUTE FOR BENZIN.—John W. Spence, Philadelphia, Pennsylvania: I am up against the insurance rate and would like to know if we could dispense entirely with the use of benzin and find a substitute which would be satisfactory and not too expensive. *Answer.*—Tarcolin, manufactured by the Delete Chemical Company, 126 William street, New York city, makes an acceptable substitute for benzin.

MANUFACTURERS OF COPPER-PLATE PRESSES, ETC.—F. H. McClure, Detroit, Michigan: The addresses of concerns manufacturing copper-plate presses, stamping presses and supplies. *Answer.*—The following named concerns manufacture such presses: M. M. Kelton's Son, 124 Baxter street, New York city; C. R. Carver Company, Fifteenth street and Lehigh avenue, Philadelphia; B. Roth Tool Company, St. Louis.

PRINTING, FOLDING, TRIMMING AND STITCHING MACHINERY.—Newton Brothers, Monticello, Indiana: We are looking for an outfit suitable for long runs of pamphlet printing, folding and wire-stitching, to handle books from 3½ by 6 up to 7 by 12, twenty-four to one hundred pages. *Answer.*—Address E. C. Fuller Company, Fisher building, Chicago; the Latham Machinery Company, 197-201 South Canal street, Chicago; T. W. & C. B. Sheridan Company, 56 Duane street, New York, and the Chambers Brothers Company, Philadelphia.

SPECIAL PRINTERS' CASE.—F. B. French, Fremont, Ohio: If there is on the market a specially arranged job compositor's case, in which everything from a six-point copper hairspace to a ten-em piece of metal furniture, quads and spaces, leads, etc., are kept; case should have a place for small galley, where small jobs could be completed before dumping on stone. *Answer.*—No such case is known to us. Hamilton Manufacturing Company, Two Rivers, Wisconsin, or Tubbs Manufacturing Company, Ludington, Michigan, can be addressed on the subject.

ZINC ETCHING.—W. W. Morrison, Detroit, Michigan: Where can articles be found, originally published in THE INLAND PRINTER, giving a complete treatise on the subject of zinc etching, and where can zinc plates be procured? *Answer.*—The articles mentioned, by H. Jenkins, were published in the June and July numbers, 1896, of THE INLAND PRINTER, as part of a series of articles on photoengraving. The series has since been published in book form under the title "A Manual of Photoengraving," price \$2, sent postpaid on receipt of

price by The Inland Printer Company. Any engraving house can supply zinc plates, as the following: Star Engravers' Supply Company, 81-83 Fulton street, New York city; Fuchs & Lang Manufacturing Company, 195-207 South Canal street, Chicago; F. Wesel Manufacturing Company, 82-84 Fulton street, New York city; American Steel and Copper Plate Company, 150 Nassau street, New York city.

IMITATION LINEN COVER-PAPER.—The Modern Printing Company, Montreal, Canada: Enclosed please find a sample of imitation of rough linen, printed on a common strawboard. As I wish to reproduce the same, would you be so kind as to inform me how to get the results with printing? I want to use this process for school copy-books, as I am sure it will answer well for the purpose. *Answer.*—Printing of this kind is done by gluing a strip of cloth of suitable texture to a wooden base and printing from it in the ordinary manner. An article on this subject is contained in this issue of THE INLAND PRINTER.

REGISTER ON DECKLE-EDGE PAPER.—Arthur Canary, Ithaca, New York: I have a run of four thousand impressions in three colors on a sheet of Strathmore deckle-edge, 9 by 24 inches; deckle-edge on each side, the long way of the sheet. There are to be three colors on the job, and I want a reasonably perfect register. The matter will consist of tint-blocks, half-tones and letterpress. I have searched all the back numbers of my INLAND PRINTERS and I fail to find any information on the subject. I have been a reader of THE INLAND PRINTER for seven years, but this is the first time I have not been able to solve my own problems by reading your replies to the questions of some one else. *Answer.*—The job should be run on a job press, and one corner of the stock notched out with steel rule during the first impression. This notch need not exceed a pica each way, and will give a guide for gauge pins on subsequent impressions. This notched corner will be cut away in trimming. Stock will, of course, be cut to 9 by 12.



A typo from somewhere near Butte
Went off on a glorious toot;
One snake looked like two,
So what could he do?
He couldn't tell which one to shoot.

—From One-Type-at-a-Time.

BOOK REVIEW

HANDBOOK OF LITHOGRAPHY.—By David Cumming, of Messrs. McLagan & Cumming, Chromolithographers, Edinburgh; First Lecturer on Lithography in Heriot-Watt College, Edinburgh, and Examiner for Lithographic Class, Technical College, Glasgow. Cloth, 243 pages, 12mo, \$2. London: Adam & Charles Black. New York: The Macmillan Company.

A valuable and recent practical treatise on an interesting subject is David Cumming's "Handbook of Lithography," published in this country by the Macmillan Company. The fascinating and difficult art of lithography, as the author observes, has become dismembered by the apparently unavoidable specialization incident to modern life, so that men versed in one branch of the work are unskilled and ignorant in all others—surely a most undesirable result. To gather together the details of the various processes and to give to the lithographic draftsman and printer a comprehensive view of the methods, the materials, the scope and the possibilities of lithography has been the purpose of the author, who brings the experience of forty years to the task. To this end he has included chapters on the discovery and application of lithography; the principles of the process; the characteristics of lithographic stones, and the methods of preparing them for printing; materials and articles used in the lithographic process; transfer inks and papers; various kinds of transfers; drawing on stone; transferring work to the stone; hand-press printing; machine construction, management and printing; light and color; pigments used in lithography; chromolithographic drawing and printing; paper, varieties, qualities and printing conditions; estimating, and other important divisions of the subject, with illustrations in black and white and colored plates. The book is suitably indexed and provided with a glossary of technical terms.

St. Nicholas magazine for December is an unusually handsome number, among the notable illustrations being several by Mr. F. Richardson, whose work has appeared from time to time in *THE INLAND PRINTER*.

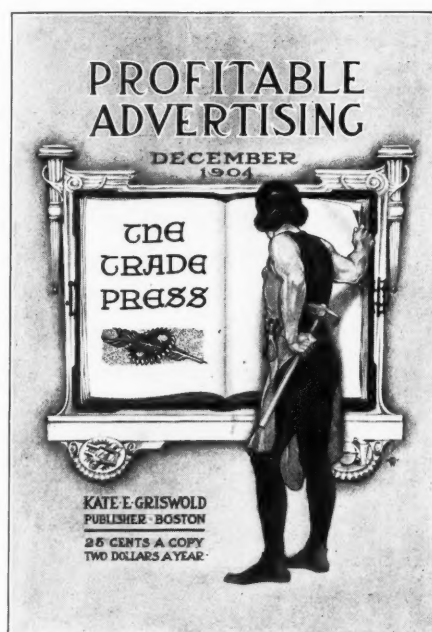


Drawn by F. Richardson.

Courtesy *St. Nicholas* Magazine.

Mr. F. W. THOMAS' interesting brochure, "Buying a Press," has just been issued in a second edition by the John Thomson Press Company, 253 Broadway, New York. The popularity of the first edition of this book will in all probability be duplicated in the second.

THE December number of *Profitable Advertising* is devoted to an exhaustive consideration of trade journal advertising and has an unusually attractive cover-design, a reproduction of which is shown herewith. Miss Griswold has developed



Profitable Advertising to a high standard of efficiency and has made it perhaps the most valuable and interesting exponent of the art-science of advertising at home or abroad.

THE subject of architectural photography is exhaustively treated in the November issue of *The Practical Photographer*. Some eight different articles on various phases of the subject, by as many different authors and experts, with exquisite examples of the different styles of architecture, form a most comprehensive symposium on an important matter of art-work. There is also much other valuable information in this issue of the magazine, of which Mr. Burchett's work and his remarks on the "Art of Photography" are not the least in importance.

HISTORY OF COMPOSING MACHINES.

The *Scientific American*, in its issue of December 17, 1904, says of the "History of Composing Machines": "This book gives a good description of almost every typesetting machine of any importance which has come into practical use. Over sixty different machines and processes for setting type mechanically are illustrated and described, and the entire art of mechanical typesetting is reviewed in detail. The book will be found most valuable by all printers and others who have to do with printing, as a historical and reference book. It is completed by an accurate list of all patents, both British and American, which in any way relate to the subject. The book is extremely well illustrated with some fifty half-tone plates."

Books are most acceptable gifts for the holidays. Special reductions in prices of technical books for printers have been made by The Inland Printer Company. Read the offer made on page 635.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

EMMONS E. SNOW, Springfield, Massachusetts.—An excellent calendar idea, correctly displayed.

JOHN SANDS, Sydney, Australia.—A faultless specimen of half-tone printing by the three-color process.

"GALL'S SOUTH AUSTRALIAN SCENES," published by Hussey & Gillingham, Adelaide, is a most interesting collection of half-tone views, which is enhanced in value by the excellent presswork.

HENRY LINDENMEYER & SONS, New York city.—The new sample-book of antique wove, laid, deckle-edge and enameled papers is splendidly designed and printed. A wealth of the latest creations of the papermaker is embodied.

SOME commercial work from The Hamilton Press, Auburn, New York, is of a kind that does not offer much chance for artistic endeavor, and may be termed ordinary. The envelope slips are an exception, however, and show capability when distinction is required.

THOMAS E. ABBOTT, Watsonville, California.—The work submitted is of the highest order. Refined taste and good judgment are displayed in the composition, the selection of inks, and the paper employed in the brochure, as well as the letter-head, offered for criticism.

J. H. LIVINGSTON, Bennington, Vermont.—It is a striking incident that such an incongruous specimen as the "Oliver Scott" bill-head was allowed to associate with the variety of excellent printed stationery offered for criticism. A few modern type-faces would add an up-to-date touch.

UNION BANK NOTE COMPANY, Kansas City, Missouri.—"A Business Talk of Mutual Interest" is a strong argument for the greater effectiveness of high-grade printing for advertising purposes. The idea of illustrating the various stages in the printing of colorgravures by reproducing the plates individually is well conceived.

JOHN H. STINE, Fremont, Ohio.—It is suggested that the red color on the stationery is excessive. The panel-design is rather complex, and for that reason should be printed partly in black. A balance of red and black does not mean an equal division of the colors. Apart from this, they are good examples of stationery printing.

A BROCHURE entitled "The Bearing of Signs," issued by the Fred. S. Lang Company, printers, of Los Angeles, is a striking example of good taste and artistic printing, in which are offered a few "expressions of faith" from satisfied patrons, which are eminently convincing if the booklet is a specimen of the service rendered.

WALTER B. FROST & Co., Providence, Rhode Island.—There is room for improvement in the jewelers' magazine submitted. It is suggested that the elimination of much of the rulework and miscellaneous metal borders would add effectiveness to the advertising pages. Little appreciation of the principles governing proper emphasis is shown in the display.

ARTHUR B. WHITEHILL, Falls Creek, Pennsylvania.—An acceptable quality of commercial display shows appreciation of right type requirements. In some cases more attention to line spacing would improve the work. This is one of the little things that count. A line of large type printed as a tint must not be in a tone heavy enough to blot out the superimposed type.

GEORGE S. CHILDERS, Cœur d'Alene, Idaho.—The importance of simplicity and straightforward businesslike pointedness has been ill-considered in the November blotter. "Economy, the Mother of Wealth," a conspicuous phrase, on the ill-constructed monument made with rules, is not suggestive of its practice in the mechanical department of the Cœur d'Alene Press.

An interesting and attractive souvenir of the recent Elks reunion at Cincinnati has been issued by the Scenic Pictorial Specialty Company, of that city, in the shape of a portfolio of views of the procession and other details. The half-tones are tipped in and surrounded by a tinted border of emblematical design, and altogether the work is distinguished by artistic and mechanical excellence.

The beneficent results of manual training are exemplified in *The Indian School Journal*, a monthly magazine, printed at the World's Fair, St. Louis, by the printing department of the United States Indian School exhibit. The presswork, the arrangement of the illustrations and the disposition of the text in the specimen submitted have been governed by an appreciation of correct principles.

H. B. SYSELL, Britton, South Dakota.—It is a source of much pleasure to this department to receive such interesting specimens from printers who are far removed from the great centers of opportunity to observe. A judicious addition of powdered magnesia in the white ink used on the dark cover-paper would give greater force to the white design. Two impressions are usually required to produce a good white on dark stock.

GOTHICS are always available. They are fundamental letters and are an absolute necessity in any printing-office. Specimen pages of "Standard Gothic," a late creation of The Keystone Type Foundry, Philadelphia, illustrate the wonderful versatility of this useful face. A new booklet lately sent out to do missionary work for the John Hancock Condensed series is backed up with a strong argument of splendid letterpress designs that bids well to secure converts.

THE Coyle Press, Frankfort, Kentucky.—The "Imp" contains much suggestive advertising reading, but the argument could be sustained to a greater degree if the booklet were printed on better stock. Print-paper is so evidently cheap, even to the outsider, that such an undesirable association may be connected with the advertiser. A grade of stock should be used of good quality and varied with each issue, and a paragraph inserted describing it and its uses.

"THIN CLOTHES" is the title of a dignified booklet issued by A. B. Kirschbaum & Co., Philadelphia and New York. The arrangement of the entire contents evinces a proper conception of art as applied to the disposition of text in polite advertising literature. A unique Japanese floral design, printed in three colors, on "onion skin," forms an attractive wrapper for its delicate white cover. The title-page, reproduced, affords a study of correct type selection and arrangement.

C. D. CHADBOURNE, Lewiston, Maine.—Difficult construction is at odds with effectiveness in the blotter submitted. To overburden composition with complex rule designs not only detracts from display, but also consumes much valuable time. Considered individually, the card in the interior panel is neatly arranged. Not so with the construction of the bill-head, however, where the faulty arrangement of "W. H. Weeks" and the association of too many faces are noticeable defects.

C. ARTHUR FISKE, Hyde Park, Massachusetts.—Literature of the kind contained in the "Hazelwood Leaflets" is far above the plane of commonplace. Such wholesome and profoundly philosophic food for thought greatly assists the assimilation of the harsher features surrounding the purely mercenary in advertising. The leaflets display much versatility in typographic arrangement, and are a clever foreword to the class of printing that emanates from "The Hazelwood Shop."

B. R. BOWMAN, Denver, Colorado.—Anything that points a way to overcome the perplexing difficulties surrounding the disposition of excessive text within a limited space is ever welcome. We reproduce



We design, write and place advertising and conduct a general printing establishment

The Wahlgreen Printing Co.

1742 to 1748 Stout Street

Uniformly, Well Printed and Attractive Stationery requires Personal Attention and Ability. Big shops can not give the former and small shops usually lack the latter. We give both, believing that no thorough business man will tolerate bad and unsightly printing

B. R. BOWMAN
Representative

Telephone 1309

an example, successfully handled without destroying equilibrium or impairing unity. Initials in the feature and rule in red—the correct proportion when red and black are used.

HAMILTON PRESS, Auburn, New York.—It is very seldom that so many eminently good and extremely bad examples of printing emanate from one office. The booklet, "Distinction and Style," is practically faultless; while the "corn cure" card is crude and "freakish." The fact that the customer saw fit to supply the words "Fire! Fire!" as a feature line is no excuse for decorating the composition with the scholastic flaming torch. Corn salve and classic ornamentation are not congruous.

MISS NELLIE M. DAVIS, Lyndonville, Vermont.—An added interest in the "Year Book" is the fact that arrangement, composition and presswork are the work of a woman. The display is tasteful, save for a few irrelevant type ornaments scattered through the book and the use of a light-face rule on the title-page that should have been a one-point face. The presswork is uniformly good.

R. D. WILSON, Beattie, Kansas.—The invitation is entirely proper and satisfactory in arrangement. The border and use of bronze are not tasteful, but of course if so ordered, the fault is not the compositor's. It is difficult to please when dissatisfaction is expressed with a job, but no suggestion offered for its betterment. Perhaps if the name were larger it might have suited better. It is a matter of taste.

H. E. McCONNELL, Los Angeles, California.—The mechanical processes of reproduction have made possible the application of pure design to the uses of commercial printing by reason of their cheapness and rapidity. The two designed cards are interesting and very attractive examples of this kind of work, which should fill a large field of usefulness between pure typography on one hand and lithography and other slower and more expensive processes on the other.

ROBERT GRIER COOKE, New York city.—"Quod Vide," a miniature *edition de luxe*, designed and issued for the Liberty National Bank of New York, is a clever departure from conventional forms of booklet printing. It is "A Little Book Telling Useful Things"—but 2¼ by 4 inches in size—bound in stiff covers, with gold-stamped title and monogram, executed in detail after the more pretentious autograph editions of the "headliners" in the literary world. It is of the kind of products that appeal.

"YANK" MEERE, Lecompte, Louisiana.—The heavy, out-of-date ornaments employed in the blotter are not appropriate. The text in

the right-hand panel would sound a more pleasing note if set in a size smaller, thus permitting of judicious margins. A rectangular mass of roman text without a heading lacks character and support. An appropriate initial would correct the deficiency. From the standpoint of originality in advertising it is a clever conceit. A suggestive panel is reproduced.

WHEN THE DAY'S WORK IS DONE



WALTER B. PATTERSON, New London, Connecticut.—The announcement can be improved in two particulars.

On the first page the rule under and partly around the top lines could be removed, and the rules on second and third pages should conform in style with the rule-border on the first page. The first change confers simplicity and the second consistency, two essentials of good printing. Type selection, arrangement, color and paper, with the exceptions noticed, have produced a neat and pleasing job.

BLAKE PRINTING AND PAPER COMPANY, Toledo, Ohio.—The possibilities within one series of a thoroughly practical face are demonstrated in the "pulley" catalogue. Although gothic was employed in the title, the display and the headings throughout, a selection exceptionally appropriate to the subject treated, no better results could be desired. The excellent presswork and perfect joining of rules surrounding tables are in accord with the composition and general arrangement. Other specimens are equally meritorious.

F. H. FELTHAUS, Richmond, Virginia.—The house publication submitted could be improved upon by using lighter head rules and dashes. Good presswork and a knowledge of making overlays are not recognizable in the half-tone illustration. When specks make their appearance in the high lights, the cut should be thoroughly scrubbed out. Ether is an excellent wash for this purpose. A piece of rubber eraser will successfully remove deposits from the interstices of the plate. Use the rubber only after the cut has been thoroughly scrubbed out and dried.

W. D. HAYWORTH, Washington, D. C.—There are two very noticeable defects that detract materially in the brochure submitted. First, the quality and color of ink used are not a fitting choice for a booklet composed principally of text and printed on antique deckle-edge stock. The quality of the purple ink used, assisted by poor presswork, lends the appearance of rubber-stamp printing. Second, the composition would be greatly improved if the text were set in one size larger type, thus avoiding excessive leading. Straight matter lacks coherency if leaded in excess of one-sixth of the body.

"GRUMBLETOWN TO JOYVILLE," issued in behalf of "Mission Toys" by the American Type Founders Company, illustrates in a joyful mood how to captivate elusive publicity. "Do you live in Grumbletown and would you move to Joyville? Then come with us; the fare is little and the journey pleasant," is but a foreword to the cheerful afterpiece illustrated with the funny little characters. The booklet, together with accompanying specimens, is set in Pabst, one of the distinctive types of the period—truly an admirable letter for all purposes where legibility and character are paramount. Originality is a prime factor of the composition.

THE HUGHES PRINTING HOUSE, Toronto, Canada.—Excessive rule-work has added to the cost of composition without increasing the effectiveness of the stationery submitted. The "hotel" card would be improved upon by removing the interior panel and placing the proprietor's name close to the top line.

The Type Founder, a magazine devoted to the greater publicity of Barnhart Bros. & Spindler, is particularly interesting in its November issue. This effect is partly induced by attractive tones of paper and color use, but chiefly by some interesting displayed pages of Caslon Old Roman and Engravers' Title, two faces that would be eminently fitting and proper in any printing-office on account of their legibility and distinction. The display shows the adaptability of the two faces to the ordinary requirement of commercial work. An article interesting to pressmen is offered, entitled "Hints for Securing Register."

THE twentieth anniversary number of the *Street Railway Journal*, New York, is notable for several reasons. In its three hundred and sixty pages of advertising and one hundred and ninety-seven pages of reading matter is shown much commendable energy that has found expression in attractive type display. The grouping of the advertisements under section heads, each one preceded by a half-title page giving the title of the section in large display, list of all other sections and reference to alphabetical list of advertisers, confers a high efficiency on the advertising by enabling instant reference to any special advertisement in the book.

LEO GUESOZ FERLET, San Antonio, Texas.—In that the printed stationery was executed by a boy with but two years' experience, it is an interesting exhibit. Some of the examples possess enough merit to be classed with productions of the past masters of the art. It may be of some assistance to a young man of such limited experience to point out a few defects in some of the work. In a few instances too many faces of type are employed, while in others appearance could be improved by grouping much of the matter. It is not well to attempt to fill all the available space with type. White space assists emphasis and contrast. If final punctuation is eliminated in a few of the lines, it should be carried out in all of the display. The letter-head could be improved by placing the main line in the center, removing the ornaments and rules, and arranging the descriptive matter in one size smaller under the main line. The officers' titles should be set in small gothic type to conform with their names.

THE influence of technical instruction in the graphic arts is perceptible in the products submitted from every quarter of the globe. A

BIBLIOTHEQUE DES "ANNALES DE L'IMPRIMERIE"


L'ORNEMENTATION DU LIVRE

DEPUIS LES TEMPS LES PLUS
RECULÉS JUSQU'À NOS JOURS

I^{re} PARTIE—LES MANUSCRITS
II^{me} PARTIE—LES IMPRIMÉS

AVEC UN ABRÉGÉ DE L'HISTOIRE
DES STYLES EN TYPOGRAPHIE

PAR CH. POSELS
ARTISTE, DESSINATEUR, GRAVEUR



BRUXELLES :
LES PRESSES DE A. & F. LEEMPOEL
EDITEURS DES "ANNALES DE L'IMPRIMERIE"
42, RUE DES BOGARDS

1903

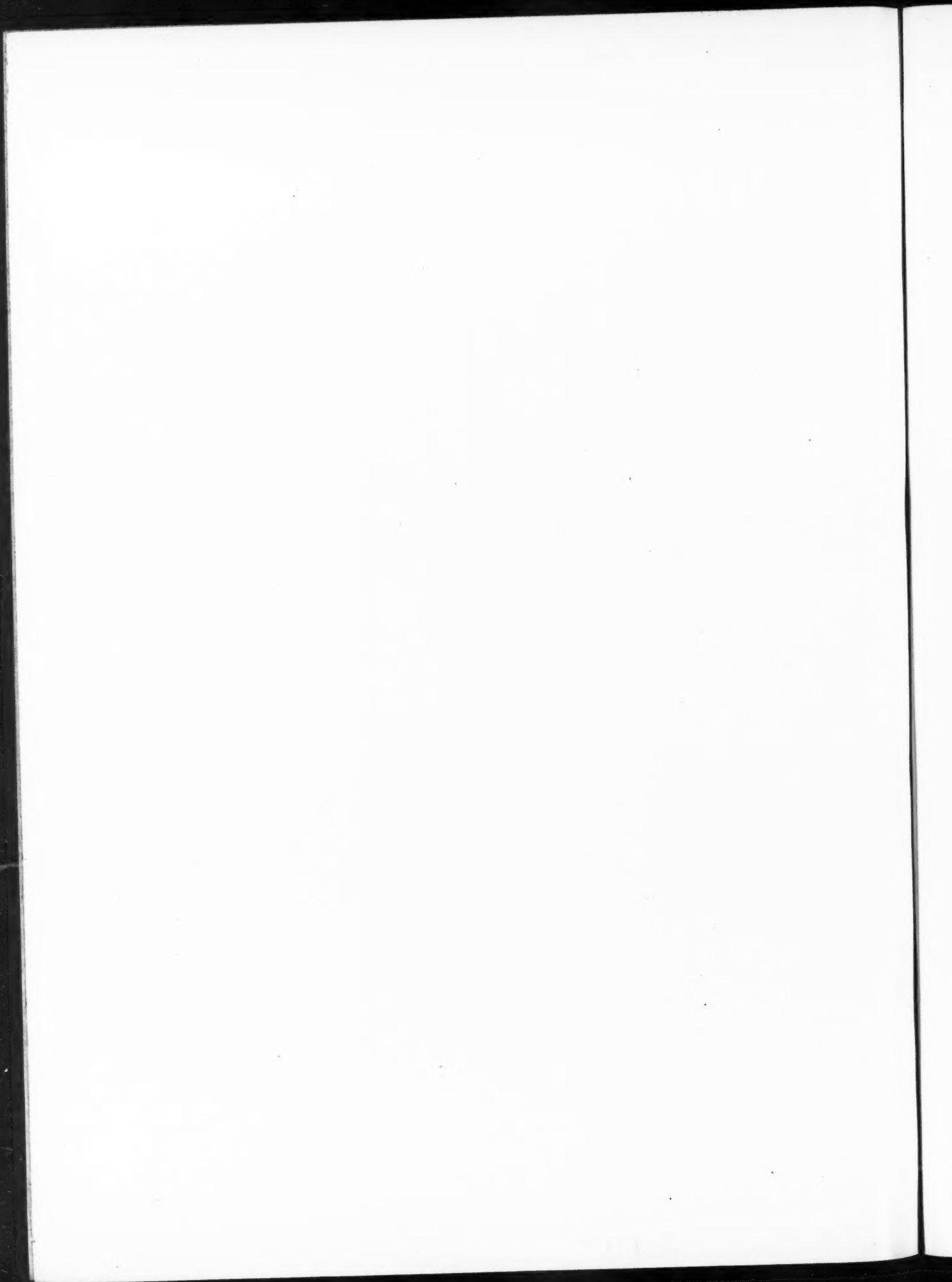


THIS PAPER MADE BY
THE CHAMPION COATED PAPER CO.
HAMILTON, OHIO.

COLOR PLATES AND PRINTING BY
THE UNITED STATES COLORTYPE CO.
DENVER, COLO.

"THE COW BOY"

PRINTED WITH PHOTO CHROMIC COLORS
MANUFACTURED BY
THE AULT & WIBORG COMPANY,
CINCINNATI, NEW YORK, CHICAGO,
ST. LOUIS, TORONTO, LONDON.



feeling for the principles of design was never so marked as it is to-day. Only a few years ago occasional masterpieces by exceptionally skilled craftsmen were literally thrust upon a perverted public. To-day, little short of absolute perfection is demanded by an enlightened and critical patronage. A portfolio of examples of practical work from the printing classes of St. Bride Foundation Institute, London, England, shows the development of the English student along these lines. The specimens throughout are a forceful argument in behalf of the value of art instruction. In this superb collection of letterpress designs is a title-page composed by a student of the Practical Printing Classes for Reproduction in Brussels, Belgium. The example, reproduced, is full of dignity and tone, attained, first, by a recognition of the fitness of things in the selection of a type-face; second, by preserving harmony through the medium of a single series; third, by grouping the elements into coherent clusters; and, fourth, by preserving the balance of the whole within a symmetrical field of judicious white. "L'Ornementation du Livre" and title ornament in red.

MODELED DESIGNS FOR HALF-TONE REPRODUCTION.

Reproductions of designs modeled in clay, plaster of paris or wax possess many attractive features and are much in demand for cover-plates for catalogues, booklets and advertising literature. Some pleasing designs in plaster of paris made by Win Q. Tolman, of Concord Junction, Massachusetts, which show artistic treatment and are suggestive speci-



MODELED COVER-DESIGN.

mens of this class of work, are reproduced here. The dolphin plate is a model of the mantel of the New Bedford Yacht Clubhouse, at New Bedford, Massachusetts. Another shows a conventional design with the peony as a motif. The "Our Paper" title-page is drawn on Moorish lines, the model being the calla lily.

Win Q. Tolman has been for the past ten years instructor of engraving and clay modeling in the Trades Schools at the Massachusetts Reformatory, at Concord Junction, Massachusetts. He learned his trade at the silver factory of Reed & Barton, Taunton, Massachusetts, and later was employed as designer and foreman of engraving by the Paupoint Manufacturing Company, New Bedford, Massachusetts.

PRINTERS AND THE WHITE DEATH.

Do you want still more proofs that printers, with a death rate of about thirty per cent from consumption, stand near the top of the list for all trades in that column in the country's mortuary statistics? *World's Work*, during the last year published a diagram made up by an insurance official, in which



PEONY.

printers stood only second in the death rate from consumption. The United States census of 1900 put printers as the fourth occupation for the whole country, two of those leading it being sure-death trades, in which the laborers work in poisonous materials. Finally, a bit of evidence from the November I. T. U. Journal. Its "death roll" for the month previous



THE DOLPHIN.

contains thirty-eight names. Of these, four were from causes not stated, and one was accidental. Of the thirty-three remaining, eleven were of consumption. Here the rate of thirty per cent was exceeded.—*New York Unionist*.

Bulfinch Oldstyle Series

A Revival

Of Simplicity in Type

There are a number of type faces that have long been in the public favor, because each was made on plain, sensible lines. Recognizing the soundness of this principle the Curtis Publishing Company owner The Ladies' Home Journal delegated William Martin Johnson to design a type devoid of oddity or freakishness, yet graceful and legible. We are enabled to place at the disposal of printers the result of his work, the Bulfinch Oldstyle Series

Made and sold by

American
Type
Founders
Company

6 Point Size BULFINCH OLDSTYLE 24A \$0.95 48a \$1.05 — \$2.00

DISTINCTIVE BULFINCH CHARACTERS PRODUCE CLEAN MODERN PRINTING STRIKING QUALITY WHEN CONSIDERING MERCANTILE PRINTORIAL WORK The new spirit in printing has not yet made of that calling the art it is destined to become. However, the heaven is just beginning to work; there is a very distinct and rapidly growing element in printerdom that is making for things considerably better than formerly obtained

8 Point Size BULFINCH OLDSTYLE 20A \$1.15 40a \$1.10 — \$2.25

STRENGTH AND HARMONY PROMOTING HIGHER CONCEPTIONS OF THE PRINTING ART AMONG BENJAMIN FRANKLIN'S ADMIRERS The power of type is being somewhat better understood now, and it is most fortunate that the greatest type foundry organization in the world is yielding so cogently to this new perception of the real status of printing as a fine art

10 Point Size BULFINCH OLDSTYLE 18A \$1.30 36a \$1.20 — \$2.50

EXTENDED NOTICE RECEIVED CONFIRMS STRONG PURPOSE AMONG PRINTERS FOR IMPROVEMENT Careful study of the products of the best modern printers will give some idea of the revolution that is in progress in printing, measured by the standards of early typographers

12 Point Size BULFINCH OLDSTYLE 16A \$1.30 32a \$1.45 — \$2.75

INGENIOUS GRACEFUL PRINTING IMPLEMENT Extremely Appropriate for the Modern Publications and Wherever Legibility and Gracefulness are Prime Requisites, Besides also Being Mechanically Perfect

14 Point Size BULFINCH OLDSTYLE 14A \$1.55 26a \$1.45 — \$3.00

ORIGINAL UNIQUE THOUGHT HERALD Remarkable American Printorial Characters Finest Product of World's Best Typefoundry

18 Point Size BULFINCH OLDSTYLE 10A \$1.65 18a \$1.60 — \$3.25

MODERN ENDURING BULFINCH Designed and Cast American Line

24 Point Size BULFINCH OLDSTYLE 7A \$1.80 12a \$1.70 — \$3.50

RENDERING PRODUCED Legible Distinctive Reading

30 Point Size BULFINCH OLDSTYLE 6A \$2.35 10a \$2.15 — \$4.50

GRANDER MARGINS Large Complete Fonts

36 Point Size BULFINCH OLDSTYLE 5A \$2.75 8a \$2.25 — \$5.00

AMERICAN LINE Rush Composition

42 Point Size

BULFINCH OLDSTYLE

4A \$3.30 7a \$2.95 — \$6.25

HARMONIOUS BULFINCH
Business Dividend Increase

48 Point Size

BULFINCH OLDSTYLE

4A \$3.95 7a \$3.55 — \$7.50

UNIQUE \$609 SIGNED
Bulfinch Oldstyle Series

60 Point Size

BULFINCH OLDSTYLE

3A \$5.90 5a \$4.10 — \$10.00

MODERN CREDIT
Latest Plain Design

72 Point Size

BULFINCH OLDSTYLE

3A \$8.20 4a \$4.80 — \$13.00

HARD & BOLD
Uniform Original

BULFINCH OLDSTYLE IS DESIGNED, CUT AND CAST AMERICAN LINE. PATENT AND
REGISTRATION APPLIED FOR, NINETEEN HUNDRED AND FOUR, BY MANUFACTURERS

AMERICAN TYPE
FOUNDERS COMPANY, U. S. A.

LECTURES FOR APPRENTICES.

NO. V.—BY E. L. WILSON.

SEVERAL months ago Chicago Typographical Union, No. 16, authorized a series of lectures to apprentices. As in all new movements, the committee in charge found it necessary to experiment along several lines, seeking a means to impart the rudimentary knowledge of the trade in such a manner as would interest the boys and instil in their minds a desire for its complete mastery.

The different ages and degrees of advancement of the apprentices was one of the greatest difficulties encountered. This necessitated starting in the middle of the trade instead of at the beginning and a careful advancement, year by year, through the probationary period, or until the graduation of the boy as a journeyman and a member of the union. It would be an easy matter to deliver a series of addresses on modern work and labor-saving appliances as handled by the journeymen. It would be a simple matter and a pleasure to illustrate a lecture with samples of the highest attainments of the art and to throw perfect pieces of work on the screen. Intricate stonework, beautiful combinations of type and blendings of colors, and artistic and difficult lantern slides would prove of interest, but would be of no immediate benefit to the boys. In fact, it might easily be a detriment.

The committee has studiously avoided work not handled by apprentices above the third year. At the last lecture manuscript copy for a card was given the boys. The job is to be set by the boys on their own time and in their own way, without instruction. The chairman of the office must certify to the genuineness of the work. Three prizes will be offered—\$5, \$3 and \$2. Age and experience will be considered in making the awards and a fairly good piece of work by a junior apprentice will receive the same rating as a better piece of work by a senior. The awards will be made at the next lecture, early in January. The prize-winning cards will be thrown on the screen.

It is also the purpose of the committee to attempt the explanation of the value of the kindred trades. It is their belief that an understanding of the methods employed in the plate foundry, the pressroom, the cut-making and illustrating department, the bindery and the various other branches of the modern printing-office will be of interest to apprentice and journeyman alike.

The lectures have been very successful in point of attendance. An average of about one hundred boys and a liberal sprinkling of journeymen have been present. The lecturers, Messrs. Clark, Berry, Butler, Harrison and Wilson, are thorough masters of the trade and have dealt largely with specialties. Messrs. Chirpie and Wehrum will deliver the next two, the first on "Lost Time and Effort," and the second on "Job Composition." Like their predecessors, their ability is so well known in the trade as to render introduction superfluous.

The union is trying to meet a condition arising from the practice of breaking an apprentice into one line of work and making a specialist of him, hence the value of lectures by specialists in other branches. Under present conditions the journeymen have little time to spare to properly instruct the boys, but the union hopes through its lectures to awaken the boys to a realization of the possibilities of their trade and the necessity of study after the completion of the day's work. Through the lecture course it is hoped to evolve a valuable text-book for the trade, and to gain the coöperation of the employers in advancing the standard of craftsmanship. The first three lectures have already been printed in pamphlet form and placed on sale by The Inland Printer Company. The lantern slides used in illustrating these lectures can be rented by organizations wishing to reproduce the lectures.

The fifth lecture was delivered by Edwin L. Wilson, foreman of the Henneberry Company, on the subject of "Make-up and Lock-up." Mr. Wilson said:

"If there is any one reason why the printing trade has always awakened an interest in and drawn to its ranks the brightest and most intelligent minds, it may be found in the unlimited scope the trade offers for originality and the diversity of treatment that may be applied in any of its various branches.

"Rarely do two printers get like results in traveling the same route. Originality creeps in everywhere, from the much-abused milk ticket to the three-sheet poster; if you will notice, even the boy who has advanced only to the point of putting away slugs divides his time equally between devising a means of getting them out of sight in a hurry and originating new methods of working the journeymen for nickels.

"Originality is a mighty good thing to cultivate, no matter where it is to be applied, but in the printing business particularly it constitutes by far the longest joint in the pole that knocks the most persimmons. Learn the old method of doing things, but never relax in your effort to improve on it. Stamp the work with your personality.



All these break-lines fall in wrong places. Space around cut is very faulty. By taking a line from preceding page and running the last two words of the last paragraph back, all the bad breaks will be corrected.

"The best way is that which produces perfect work in the shortest possible time. Perfect work is the first essential—then speed. 'Whatever is worth doing is worth well doing' is an old maxim that never applied with more force to anything than it does to the printing business. Do not be the 'that's-good-enough' kind of printer. None of us is perfect, but let perfection be the mark at which you aim. In this day of close competition nothing but the best is good enough.

"The printing trade is apparently divided into several branches, but let me assure you that while you may follow one branch to the exclusion of all others, it is just as essential that you know all branches as it is for a physician to know the

anatomy of the whole body, even though he subsequently develops into an eye or ear specialist.

"I have chosen as the main topic of my talk to-night that of make-up and lock-up, and while I shall endeavor to keep within the circumscribed limits of work that the apprentice may be called upon to do, the title of the lecture gives us liberty to wander into by-paths in search of little nuggets of information which we can roll into a sort of introduction to the many helpful lectures which will follow during the winter months.

"Let us start by taking a galley of straight matter that is to be made into pages, and, for reasons which will develop later, we will run a cut into the outside at the center of the page. Some of you may never be called upon to do this work, but let me impress upon you the advisability of knowing how. Know how to do as many things as you possibly can. Know how even if you have to sit up nights to study it out. This is the only way to fortify yourself against the humiliation in later years of having to acknowledge to the foreman that you do not know how, or, to conceal your ignorance, make an attempt and botch the job.

"You must first know the size of the page. This will, no doubt, be given you as so many picas, including the running head. As a cut is to be put on the outside of the page, you would better set your head first and then, by putting the cut on the folio side, there will be no chance of getting it wrong.

"Now, do not set your stick with slugs or leads, with a cardboard for squeeze—this method is a relic of the dark ages. If the matter you are to make up has been carefully justified, you can use as much as will almost fill the stick, but you will find it difficult to hold the stick close enough while it is being clamped to insure its being perfect. It is much better to get into the habit of using pica quads, closing the stick gently upon them—not so tight, however, that you will have to use force in getting them out.

"Center your running head regardless of folio; that is, the folio should be reckoned as a quad when making the count for center. Place the running head on the galley with the proper space below it, which should never be less than one line of the body and the space between lines; that is, if your matter is brevier leaded, at least five leads should be placed under the running head. Now for the cut. Place it in your stick and find how many picas' space is left for running in type. Do this as in setting the stick—with quads. Let us suppose that after an even number of picas are in, it still requires a lead to justify them; place this lead at the side of the cut. You now have the measure of the space at the side of the cut, and, while determining this, you have built your cut to even ems by putting in a lead. Close the stick on the cut and lead and you have the measure for your line under the cut. The space between the line and the cut is, in a measure, determined by the whole space to be left around the latter, but for neat work the space between the line and the body matter should always be at least three times that between the line and the cut. Running heads, unless very long or with a rule under them, are not included in making the margins for a trimmed book, consequently cuts that are to be centered on the page must likewise be placed without taking the running head into consideration.

"You have the cut justified and the caption set. Next, determine how much white space is to be left at the top of the cut. This must in all cases equal that to be left at the side on which type is run, say, in this instance, one and one-half picas. After the proper space is placed above and below the cut, the next step is to find how many full lines must be at top and bottom to throw the illustration in the center of the page. This is most easily determined by putting the cut with the proper space at top and bottom, directly under the head line and its space, and adding enough full lines at bottom

to bring it to the gauge. Count the lines, and if there is an even number place half of them above the cut—if there is an odd number, as a general rule, you will make no mistake by putting the odd line above. We are now ready to take care of the matter to be run over narrow measure.

"It has been decided to hold the matter a pica and a half away from the cut. Perhaps some of you have already cal-



After taking a line from preceding page, running back last paragraph and making spacing around cut symmetrical, the pages will look like this.

culated that this is going to make the short lines a bastard measure, which will necessitate cutting leads. It is a pardonable mistake in the apprenticeship stage, the more so since I have witnessed numerous cases where journeymen have cut leads to half ems, and, in addition to spoiling material, have consumed valuable time doing something entirely unnecessary.

"If there is any one heinous crime in a printing-office it is recklessly working the jaws of a lead-cutter at 36 1-9 cents per hour, when there is absolutely no occasion for it. Let me caution you against this. Occasions are rare, outside of tabular matter, where leads and slugs of even ems length can not be used, and if you will, as an apprentice, bring yourselves to realize that standing over a lead-cutter is in most cases an evidence of a poor workman, you will more readily get into the habit of making your calculations on a pica basis.

"The measure at the side of the cut is, if you remember, even ems, and the type is to be held away one and one-half picas. Put two nonpareil slugs the full length of the space to be occupied by the short lines at the side of the cut. This will give a nice, even surface for the type to rest against. Now, in running the type over, indent each line at the end six points, and you have your lines even picas, with the type one and one-half picas from cut. Before running the matter over, it will be well for you to look ahead and make a mental calculation as to how it is going to break. If there are no

paragraphs close, it is easy sailing. If the matter has many paragraphs, you have to use some of the ingenuity that makes good printers to avoid having a break-line come where you do not want it, and when you will not discover it until all the running over is completed. It does not look well to have a break-line either at the beginning or end of the short matter or the full measure preceding or following it. You can sometimes get out of a bad mess by raising or lowering the cut a line or by selecting a paragraph that is nearly full and respacing it, so as to gain a line; that is, have a few words run into and form a new line.

"While speaking of paragraphs, let me caution you to watch that your page is not going to break so as to leave you with a partially filled line for the beginning of the next page. To avoid an occurrence of this nature you must be continually measuring ahead, either over the matter itself or the proof, to determine where your pages are going to break and give you time to make preparation for bad divisions.

"After running your lines down the side of the cut you must note if your last short line comes flush with the space at the bottom of the caption, for, in work of this nature, you must neither begin nor end with a short lead—conforming to the first law of good justification to give as uniform a surface for type to squeeze against as possible when locked up. If the lines and cut do not come out even you must, after considering the nature of the cut, decide whether it will be better to add a lead or two at top and bottom of cut and run in another short line or reduce the space in the same place and bring it back to conform with the number of lines already run over. No great skill is required to settle this point, as it is rarely more than a lead or two either way; though if you have already reduced the space and the cut is still too long and to add another line will cause a bad break, then the cut must either be trimmed, you must run the matter over and gain a line or increase the space between the short lines one-half point, which is usually not noticeable to the untrained eye.

"The page is now made up. Let us pass over that portion of the work—tying up, proving and correcting—and proceed to get it into the foundry for plating.

"The prevailing opinion among printers is that locking up a page for foundry is a simple matter that requires little or no skill, and without libeling the craft I want to remark that much of the work with which I have come in contact was evidently prepared for foundry by that class of men. Perhaps a majority of you boys have never been in a foundry and watched the process of plate-making. If you have not and the opportunity presents itself, you will never spend an hour or two more profitably. Improve every opportunity to learn all you can about any of the allied trades. It is information that will make more intelligent and better printers of you. If you can not get practical knowledge, get it theoretically—read everything you can get about your own or any of the many other branches—electrotyping, stereotyping, bookbinding, zinc etching, photoengraving or presswork. Subscribe for your trade papers and read them. I am not a trade-journal solicitor, but let me commend something to you which will add to your store of general knowledge in a most practical way—that is, the different departments found in *THE INLAND PRINTER* each month. These departments, while designed especially for those following that especial branch, are nevertheless a means by which each may gain many little useful points that will be of material assistance in your own work. Read all the departments; keep your eyes open; know things; think; and if you strike a real knotty problem you can always find some one, even in this busy town, to explain it to you.

"But let us send this page to the foundry. The chase you are all familiar with. Ten or fifteen years ago it would have been necessary for me to caution you to look for a mark indicating the square corner of the chase to which you were to

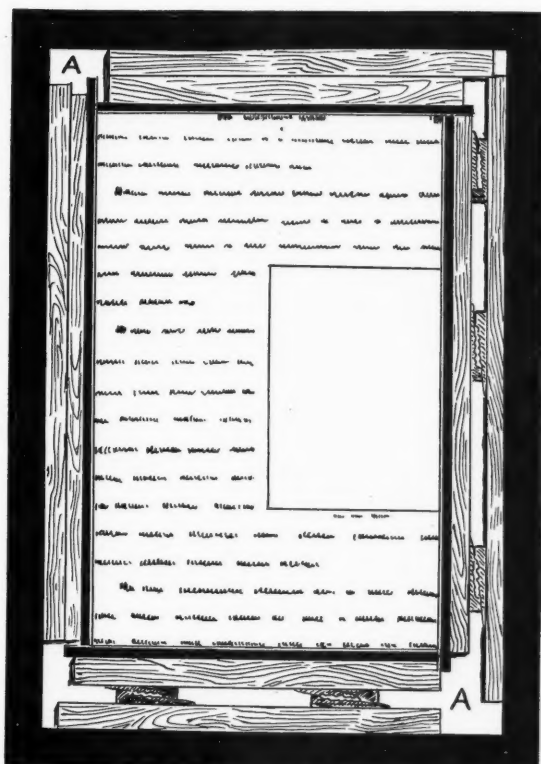
squeeze your page, but now, with few exceptions, the chases have four fairly accurate corners. In selecting bearers, if you can get two that are three picas longer than the page and two that are three picas longer than the width of page they will answer the purpose better than four the exact size of the page. In placing them against the page, put the beveled side next the type, otherwise, as the bearers are type-high, it will be almost impossible to trim the finished plate. These bearers are, as their name would indicate, for the purpose of bearing the weight of the form and preventing the wax from closing in on the edges of the type, thus making it possible to get a good impression. Let your bearers lap at the corners. This will completely surround your page, leaving no open spaces, and still allow you to lock your form both ways without binding. Open spaces in the bearers give the molder trouble. They allow the wax to squeeze into them, and when an attempt is made to pull the form off it refuses to yield or a part of the case must come with it. Place your page as near the center of the chase as possible and see that your wood furniture is of a length so it will at least give you two open corners, one at each end and on opposite sides, like the upper left hand and the lower right hand. This is not absolutely necessary in large type forms, but in small forms, where the molder wishes to make several impressions on the same case or sheet of wax, and in forms containing half-tones where it must be pressed on the wax twice and the second time register into the first impression, this is necessary, as the molder must be able to see through to the wax when placing the form for the second mold.

"Select as good furniture as you can find for the two sides opposite the quoins. This will aid materially in giving a square page. Before tightening the quoins, have a last look over the page to see that no type has slipped and that nothing is binding. Now shove the quoins together as tightly as possible with the fingers and lift one end of the chase from the stone, just high enough to allow anything that is loose to drop down but not out of the form. This will enable you to tell whether the justification is perfect, for your form, unless a very large one, should bear this test without using a key on the quoins. It is very likely in this instance that you will find the ends of the short lines next the cut are loose, indicating that the cut is bearing the weight of the lock-up on account of being a trifle longer than the lines at the side, or the caption of the cut loose for exactly the opposite reason. When you see something that is wrong, locate the trouble and the cause before you attempt to fix it. If your page is loose, do not imagine that an extra twist of the quoins will remedy the defect; you will only succeed in bending the leads and finally getting a plate so crooked that the stoneman will lose his chance of getting to heaven when he tries to twist it into register on the press.

"When you think your page is perfect—before using the key on the quoins—plane it down. Examine your planer to see that no foreign substance is adhering to it, place it on the form and tap it gently. Do not maul it as though you were trying to drive it through the stone. Of course, slapping the planer down on the type with a loud noise and banging it with the force of a gold beater will let the foreman know that you have another page about ready to go out; it will also indicate to him that there is an important branch of the printing business of which you are densely ignorant, namely, the proper care of material. A printer shows his breeding in the use of the planer, and ninety-nine times out of a hundred the ungodly din stamps the maker as one of the 'that's-good-enough' kind.

"When your page finally lifts, see that it is perfectly square. A try-square is not always necessary for this; in some instances it can be detected with the eye or by measuring with a cardboard from the outside of the bearer to the inside edge of the chase. If the distance is the same from both ends of

the bearer you can safely bet that your page is square. Each office has its rules for proving up a page. Generally a proof is pulled as soon after the bearers are in place as possible, though it is rather a risky thing to not pull at least one proof after it is ready to take from the stone, that some one may have a final look to see that no letters have slipped and that everything is straight and square. When pages contain rule, this is the only safe plan, as nine times out of ten when the quoins are tightened you will find corners do not join, rules



Page locked up for foundry. AA open corners. Bearers are made extra long to illustrate the proper way of lapping them at corners.

are kinked and, consequently, lines curved. And let me assure you, boys, that when you can lock up and get ready for molding a page containing rule and do it right you have accomplished one of the most difficult feats in the composing-room, and when I say this I am not excepting the hair-splitting methods of spacing a job nor the philosophical determination of margins in a sixty-four-page form. A good, trustworthy, foundry lock-up is a valuable man, and if you can master it thoroughly, you will have laid a mighty solid foundation for a good workman. When you have to wrestle with a few pages of bad justification, trying to get it to hold together long enough to make a mold, you will ever after be careful of your own work, if for no other reason than you might be called upon to lock it up for foundry.

"Conscientious study and careful work will, if builded on a proper foundation, result in a good printer. Put plenty of powder behind the bullet of ambition; aim high, and if you fall short of the mark, you will have no cause to reproach yourself. Money is what you are working for, but do not sacrifice an opportunity to learn your trade in a good place because some dollar-a-thousand-printed-on-both-sides concern offers you a slight advance, and then shuts you up in a place where ideas are as scarce as snowballs in the nether regions and the chance of carrying out one, even if you should stumble on it, about one in a million."

ECCENTRICITIES OF THE LONDON TIMES.

The traditionally staid *Times* has been astonishing us all of late years by its eccentricities, which at one time led to the booming of an atlas and at another to the scattering broadcast over the land of a somewhat bulky encyclopedia, and then to a reduction in price for taking the paper in quantities, as it were.

Now the proprietor's latest move is to invite the public to make suggestions for the improvement of the "Thunderer," and in a circular issued the other day are found the following passages:

"You have perhaps felt that the paper might be more serviceable to you or to the members of your family if we varied, in one or other respect, the share of our space which we allot to any one class of news.

"The arrangement of our pages, the various types employed, the form and contents of the literary supplement and the financial and commercial supplement are, again, matters of taste rather than of fundamental principle. If any suggestion has presented itself to your mind, I should be very glad to hear from you. I do not, of course, invite observations dealing with our editorial policy in general. The opinions of the *Times* upon political, economic, artistic and literary subjects could not be discussed by individual subscribers with advantage—and it may be assumed, I think, that the general lines upon which the paper is conducted are approved by its readers—but in respect of such details as those which I have already indicated, any recommendation which you are good enough to send to me will be received with pleasure, and examined with the closest attention."

THE PUBLISHER CROSS-EXAMINED.

"Do purchasers of books of fiction require to know something of what the story is about before they will buy a book?" a man was asked the other day by a visitor to Harper & Brothers in New York. "And is that why you publishers give brief synopses of stories in your advertisements? For my part, I don't like it. I like my fiction to be a secret which I discover for myself when I read it. Why don't you confine your descriptions to telling the size of the volume, how it is bound, etc.?"

The man at the publishers' replied with a counter question:

"If you were buying some potted chicken or ham, or a barrel of flour at your grocer's, would you be attracted to the purchase if the manufacturer's and grocer's notices read like this: 'A charming can of something to eat, concealed in the finest tin can, with beautiful paper labels.' 'A delightful barrel of food. The barrel is made of the best wood procurable for this purpose, light and easily handled.' Wouldn't you," he added, "prefer to know if the barrel contained buckwheat or salted herring?"

"Ah, there you are," said the other man. "You publishers only tell us it's buckwheat or salted herring. You don't mention it if the goods are not as digestible for us as they should be, so what's the good of your notices?"

"Well," laughed the man at the publishers', "we can't guarantee your digestions. That, as the boys say, is up to you."

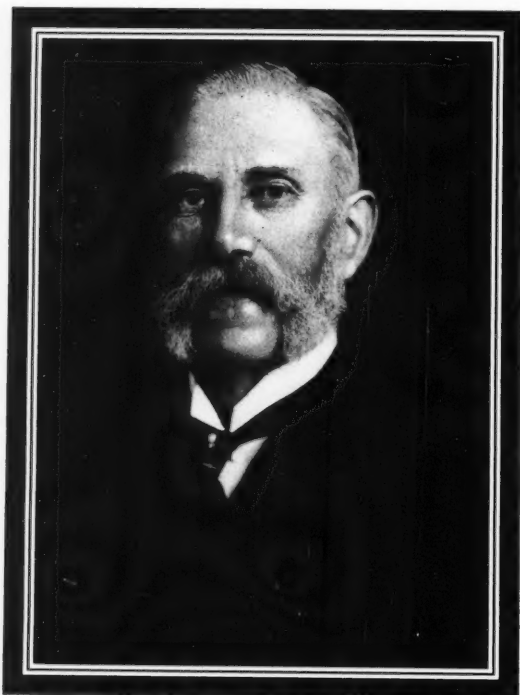
PAPYRUS.

As the forerunner of paper as we now know it, the papyrus holds a historical place in the history of writing materials. Most people look upon it as a thing of the distant past, that served its purpose and then died out, as many other useful materials have done. It is quite interesting to learn from the *Pall Mall Gazette* that Italy possesses a small forest of papyrus trees, which grow on the banks of the River Anapus, near Syracuse. The curious thing about the papyrus is that it can only live by the waters of the Nile, the Ciane and this insignificant river at Syracuse.

OBITUARY

WILLIAM H. WOODWARD.

The news of the sudden death of William H. Woodward, of St. Louis, president of the Woodward & Tiernan Printing Company, comes as a painful surprise to the members of the craft at large. When his death occurred, on the evening of November 30, Mr. Woodward was in attendance at a meeting of the prominent citizens of St. Louis for the purpose of advancing the welfare of the municipality in which he had so large an interest. Mr. Woodward was born at Coventry, England, on December 11, 1834. His father, the Rev. William Hawkins Woodward, was an eloquent and able English divine, who came to this country in 1845 and became the rector of a Protestant Episcopal church in Philadelphia and a professor of natural science in several institutions. William Henry



WILLIAM H. WOODWARD.

Woodward, the future printer, began the study of his art at Madison, Wisconsin, in the office of Atwood & Buck, in 1850. In 1852 he went to St. Louis, where he worked for a while under instructions in the job office of the *Republican*. He continued there as journeyman and foreman until 1865, when he bought out a small business—that of George Hanson. He carried on business by himself for two years and then entered into partnership with James Tiernan, a very well-known man in St. Louis, who afterward attained much distinction. This relation continued until the death of Mr. Tiernan, in 1887, when a joint stock company was made of the business, every stockholder except one being engaged in its labors. It has been signally successful, and is the largest establishment of its kind in the United States west of Cincinnati and south of Chicago.

Mr. Woodward was interested in several financial institutions, and very prominent in the Fall Festivities Association,

which is composed of the most prominent business men of St. Louis. One of the original members of the Typothetæ of his own city, Mr. Woodward was one of the founders as well of the United Typothetæ of America, had the honor of being elected seventh president of that organization in 1892, presided at the convention held in Chicago in 1893 during the period of the Columbian Exposition, was a regular attendant at annual conventions, and whenever called upon to do so cheerfully and efficiently gave his advice and active service.

His death is a serious loss to the United Typothetæ of America and the business world of St. Louis, as well as to the Woodward & Tiernan Printing Company.

HENRY D. ARNOLD.

Henry D. Arnold, for many years engaged in the printing business in Three Rivers, Michigan, died at his home November 19, 1904, from the effect of cancer. Mr. Arnold was widely known throughout Michigan, having at one time been a traveling salesman for Bradner Smith & Co., of Chicago.

He was a man of unusual mental attainments, a close observer of men, and capable at all times of exerting an unconscious influence over all with whom he came in contact. His shop produced a class of work seldom found in the smaller cities, consisting of booklets, catalogues and fine stationery.

The business has passed into the hands of Arthur Avery, who recently ranked among the highest in *THE INLAND PRINTER'S* ad-setting contest.

WILLIAM KENNEDY.

William Kennedy, foreman of the *Inter Ocean* composing-room for thirty-one years, was found dead in bed at his home, in Chicago, November 25. His wife died a year ago and two daughters and a son survive him.

Mr. Kennedy was born in Oswego, New York, in 1842. He entered the printing business at an early age. When the Civil War broke out he tried to enlist, but was rejected because of a broken arm. He then secured the position of quartermaster, which he held until the war ended. He came to Chicago in 1867 and secured employment with the old *Chicago Times* and *Evening Journal*. In 1872 he entered the service of the *Inter Ocean*.

Mr. Kennedy was twice elected a delegate to the international convention of the typographical union, and was well known to all connected with the printing trade throughout the country because of the active interest he took in the affairs of the union. He was once a vice-president of the international organization. At the time of his death Mr. Kennedy was agent for the Union Printers' Home at Colorado Springs, Colorado, having been reelected to that position last March without opposition.

WORLD TOUR OF MR. E. R. PEACOCK.

Last year *THE INLAND PRINTER* had the pleasure of a visit from Mr. E. R. Peacock, of E. R. Peacock & Sons, printers, etc., Melbourne, Australia, on his return from a tour of the world. As a memorial and token of the Christmas season, Mr. Peacock has mailed to his friends a pretty card conveying his good wishes and remembrance. The tour embraced Ceylon, Egypt, Italy, Riviera, Monaco, Switzerland, Germany, Bohemia, Holland, Belgium, France, Great Britain (England, Scotland, Ireland and Wales), United States of America, Canada, Hawaii, Japan, Korea, Manchuria, North China, South China and the Philippines. As *THE INLAND PRINTER* finds subscribers in all these countries, it takes occasion to assure Mr. Peacock of its most profound consideration and reciprocation in his felicitations.

SUITS THE REQUIREMENTS.

To my mind there is no publication that is so well designed and so admirably edited to suit the requirements of printerdom as *THE INLAND PRINTER*.—*Fred E. Garrard, Melbourne, Australia.*



THE Typothetae, of Detroit, Fellowcraft Club gives its seventh annual banquet on January 18, 1905.

THE Morrison Perfection Wire Stitchers were awarded the gold medal at the Louisiana Purchase Exposition, St. Louis, Missouri.

THE Marine National Bank, of Buffalo, issues a calendar showing the twelve months on a card printed in red, black and green. New York State paper due on dates in red figures is payable on the following dates in green figures, which is another point in adding to the value of time-honored calendar advertising.

THE firm of Fleming & Carnrick, printers, at 520 Broadway, New York, has been dissolved, Mr. E. M. Carnrick retiring. The business will be continued, under the style of The Fleming Press, by Mr. Frank Fleming and Mr. E. G. Burgers, Jr., partners in the former firm, and Mr. Frank H. Searls, long in charge of the counting-room.

THE Spencer & Hall Company, Ashland avenue and McKim street, Baltimore, Maryland, has been incorporated, with the following officers: George P. Bartges, president; Samuel M. Hall, vice-president; John H. Hall, treasurer; W. L. Spencer, secretary. The new company will take over the business of Spencer & Hall and engage in the business of electrotyping and typefounding, a plant for that purpose having been already installed.

W. H. GRACIE, who has been manager of the Philadelphia house of Golding & Co. for the last five years, severed his



W. H. GRACIE.

connection with that concern in December and is now representing the F. Wesel Manufacturing Company, of New York, in Pennsylvania, New Jersey and the Southern States, with offices in Philadelphia. Mr. Gracie was born in Pennsylvania forty-two years ago, and when a little more than fourteen started in to acquire a knowledge of the printing trade. Shortly after the expiration of his "time," he entered the mercantile field, and for the last sixteen years has been

catering to the wants of the trade in such a manner as practically to build up the business of several houses with which he has been connected. A strong and pleasing personality, ability to grasp quickly and thoroughly the salient and "selling" points of any line of goods, tact and persuasive qualities of no mean order, combined with an intimate understanding of the needs of printers and members of allied trades, has spelled success for Mr. Gracie in whatever line he has undertaken to exploit. The Chicago branch of the F. Wesel Manufacturing Company, located at 310 Dearborn street, has been

placed under the managership of George W. Cross. Mr. Cross is a native of Massachusetts and served his apprenticeship in the country newspaper offices of that State. In 1894 he entered the employ of the Golding Manufacturing Company, of Boston, remaining with them for five years. In 1899 he entered the employ of the F. Wesel Manufacturing Company at the head salesroom in New York city. When the Chicago branch of the Wesel Company was opened, he was transferred to that city, and his present appointment as manager of the branch

is made as a substantial recognition of valuable services rendered the house in the past. Mr. Cross is exceptionally well posted as regards the needs of the electrotyper, stereotyper and photo-engraver, and his practical knowledge of the printing trade places him in a position where his services are not only of great value to the Wesel Company, but will be even of more value to the Western customers of that house. The success of the Chi-



GEORGE W. CROSS.

cago branch of the Wesel Company has been due in a large measure to Mr. Cross' faithful and unremitting labor, and his present advancement will undoubtedly result in a large and increased business for the branch.

GERALD A. LOUGH, of Plainfield, New Jersey, has secured United States and Canadian patents on a novelty which is particularly adaptable to one branch of the printing trade—the convenient arrangement of samples of cardboard and other stiff papers. By an ingenious split eyelet which binds the sheets together, the turning of each sheet to the right places it behind all the others, presenting the second to the vision. There is undoubtedly a large field for exploitation of this idea among manufacturers of advertising novelties, calculation tablets, samples of sheet material, etc.

THE well-known firm of Henry T. Coates & Co., Philadelphia, Pennsylvania, has sold to the John C. Winston Company, publishers, its entire wholesale publishing business. The sale includes the plates and copyrights of the entire Coates' line, embracing over one thousand volumes of standard works. The magazine *House and Garden* is also included in the transfer. Mr. Coates will become a stockholder of the Winston Company and go upon the board of managers, where his long experience and his literary taste will be much appreciated. Mr. Coates' only object in selling his business is to secure more leisure in his advancing years.

THE *Decorah Posten*, Decorah, Iowa, celebrated its thirtieth anniversary with a banquet and other festivities August 23 last. It marks the holiday season by a handsome booklet illustrative and descriptive of its history and its various departments, accompanied by a unique wall decoration in burnt leather bearing Ella Wheeler Wilcox's well-known verse:

'Tis easy enough to be pleasant,
When life goes by like a song;
But the man worth while
Is the man with a smile,
When everything goes dead wrong.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

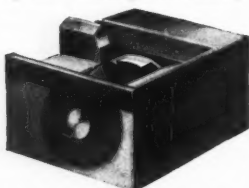
THE Coy Printing Press Company has established an office and salesroom at 358 Dearborn street, Chicago, where their versatile rotary flat-bed presses may be seen. Their latest achievement, a 12 by 36 inch press, is shown on page 609.

THE Hamilton Manufacturing Company has lately completed and moved its Eastern branch into a new and commodious warehouse at Rahway, New Jersey. This will enable the company to serve its patrons in that section of the country with even greater promptness than in the past.

BINNEY & SMITH COMPANY, manufacturers of hydrocarbon gas blacks, and sole agents for the Peerless Carbon Black Company, Pittsburg, Pennsylvania, with offices in New York, London, Paris and Hamburg, have received the gold medal at the Louisiana Purchase Exposition, an honor likewise accorded at the Paris Exposition and later at the Pan-American Exposition at Buffalo, where a silver medal was awarded.

A WORD with regard to engraving firms. The Chemical Engraving Company, 18 to 20 Oak street, New York, is perhaps new to the trade. Starting two years ago, it can now be numbered among the leading concerns in this field, its constant aim having been for quality. Many others are working along similar lines, and their success is largely due to this example. With such firms at command, good work can easily be secured, and will ultimately be found the cheapest.

A NEW register hook is about to be placed on the market by the Challenge Machinery Company, of Grand Haven, Michigan, under the name of the Kyle register hook. It is claimed for the new hook that it will fill every requirement for exact register for the very narrowest margins, as small as eight point between plates when necessary, and also permits the adjustment



of plates, either way, when placed within eight points of each other. An illustration of the hook is shown herewith, and further information may be obtained from the manufacturers.

MR. FRANK HOLMES, one of the most skilful and efficient workmen in the country, is open for engagement as pressroom foreman after February 1. He lives at 1068 Seminary avenue, Chicago. He was first to take charge when colortype came into prominence, in the year 1894, with the Photo Colortype Company, and remained with them until 1895, when he accepted the position as foreman of the pressroom of the Chicago Colortype Company, which was just starting out, where his duties were performed most efficiently and faithfully. When the Chicago, National, Osgood and American Three-Color Company combined under the name of the American Colortype Company, he was placed in charge of the mammoth pressroom. He has been with them ten years, and a more thorough, skilful and steady man could not be found. He is very capable at figuring on the cost and output of work. He is thirty-four years of age, and has resigned because of purely personal reasons and with the best wishes of his employers.

TEST OF WESTINGHOUSE GENERATORS.

Three Westinghouse 62½ kilowatt engine-type generators which have been in service in the basement of the New England building, in Cleveland, Ohio, have recently been subjected to a test which shows up Westinghouse construction in a very good light. A fire occurred in the basement where the generators were installed, and completely burned away the insulation on the outside of the field coils; the fire department played upon these machines with six lines of hose for one hour. Within one hour from the time the water was turned off the machines, one of them was in operation and carrying its full rated load. The second machine was put in operation later and carried its full rate load, and at the present time two of these machines are operating under the load normally carried by all three of them.

The fireproof insulation of the field coils withstood the fire perfectly, even though the outer protecting coverings were entirely consumed, and the heat was so intense as to burn and blister the finish on the frames. Electrical machinery as usually constructed is scarcely expected to stand a fire and water test, but it appears that such a guarantee might have been made on these generators.

"OVER A MILLION OF MONEY IN MONOTYPES."

The Monotype insert that appears in this issue of THE INLAND PRINTER shows in a striking manner the phenomenal success the machine has met with since the selling agency was placed in the hands of the Wood & Nathan Company. There are two apparent and very good reasons for the Monotype's rapid advance in popular favor. One is the great merit of the machine as a mechanical compositor and typesetter; the other, the intelligent push and energy of the Wood & Nathan Company in bringing the machine to the attention of the printing trade. The Wood & Nathan Company realized at the start that the greatest medium for publicity, so far as printers are concerned, is the trade press, and their advertising has set a pace that has seldom been equaled in lucidity of statement, forceful presentation of advantages, and beauty of workmanship, while the space taken has averaged the largest of any regularly used by the patrons of the printers' journals. That it has paid is shown by the fact that in this short time they are able to show "over a million of money in Monotypes." We are quite sure that, great as the Wood & Nathan Company's success has been so far, future periods of equal duration will throw it far in the shade.

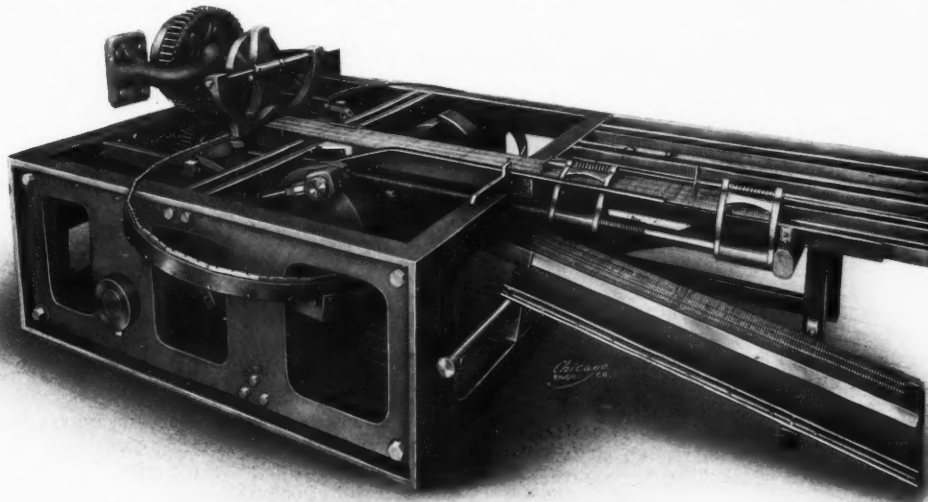
AUTOMATIC SHEET-FEED PLATEN.

An automatic sheet-feed platen press that could be operated on short runs as economically as on long is something the trade has always wanted, but up to quite recently no pressbuilder was able to produce a satisfactory machine. Now, however, such a press is to be had, the Wood & Nathan Company, No. 1 Madison avenue, New York, announcing that it is taking orders for the American Automatic Press for early delivery.

The new press automatically feeds and delivers single sheets of any weight of stock from French folio to 120 card-board, and handles any size from 5 by 6 to 12 by 18 inches. Its speed is guaranteed to be thirty-five hundred impressions per hour, and samples of work done on it show that the register is exact. The feeding mechanism in no way interferes with make-ready, and as this work is done as readily and as quickly as on the ordinary platen, it is clear that short runs can be handled as economically as long ones. No curved plates are required, nor is there any difficulty in running numbering machines. In fact, the American Automatic Jobber does everything any platen can do at from three to four times the speed of the ordinary hand-fed press.

A NEW ADDRESSING MACHINE.

The half-tone cut printed herewith represents the new automatic newspaper addressing press invented and patented by A. B. Hunkins, of Austin, Minnesota. This machine has now reached sufficient perfection to warrant the formation of a large manufacturing company to place the machine on the market, says the inventor. The device has been thoroughly tested out and proven mechanically practicable. It is protected by several domestic and foreign patents, in which the inventor is allowed broad claims on its many novel devices.



HUNKINS' ADDRESSING MACHINE.

In the construction of this addressing press, the inventor has departed from the usual course of inventors in their efforts to produce a high-speed addressing machine for newspapers. Most of the efforts in the past have been directed to producing a device for addressing the papers after they are folded. Mr. Hunkins' machine is attached to the printing-press and prints directly on the web of paper before it enters the folder. It is geared with the press so that it coöperates to impress the name and address at such intervals on the web that when the paper is cut and folded they will appear just above the heading on each paper. Adjustments are provided for correctly timing all its movements, so that both machines work together in perfect unison. An automatic friction clutch is attached to the drive shaft of the addressing machine, which disconnects it from the press in case of clogging and protects the smaller machine from damage in case of stoppage.

The printing is done upon an impression roller or cylinder, over which the web runs, by a printing wheel having four slug holders in its periphery. This wheel operates intermittently instead of continuously, as do the printing cylinders. During its period of rest the new slug is inserted in the type holder and the used slug ejected automatically. All the operations of the machine are automatic, an operator being required only to place the galleys of Linotype slugs in operative position on the press and remove the galleys when refilled.

The machine illustrated is known as the "universal type." It is really two machines in one, and both or one may be operated at one time according to the demands of the printing-press. On days when the press is using duplicate plates and printing two small papers at each revolution, both type wheels are in operation. By a change requiring three minutes, the one side can be detached, the feed of slugs reduced one-half and a large paper, the full capacity of the press, can be

addressed. This prompt change makes the machine very adaptable to all uses, and will commend itself to operators as well as publishers.

This machine is now receiving its final demonstration upon one of the quadruple presses of the Minneapolis *Journal*. The capacity is from eighteen thousand to twenty-four thousand different addresses per hour. Mr. Hunkins claims he will be able to construct a machine of the same type, using two light aluminum printing wheels, which will successfully handle the printing slugs at more than thirty thousand per hour if the

slugs can be supplied to it. The machine itself is speedy enough for the fastest web press built, but it simply becomes a question of taking care of the slugs at highest speed.

DISSIPATING STATIC ELECTRICITY IN PAPER

The new static electricity dissipator, discovered by Mr. William H. Chapman, chief electrician of the Portland Company, of Portland, Maine, which was described in the October number of *THE INLAND PRINTER*, is meeting with overwhelming success. Three patents have been granted this company, completely covering all the vital points, and they have applied for patents in every one of the more important foreign countries. As an example of its popularity, the instance of Harper & Brothers is cited. An installation was made on five of their presses, one web and four flat-bed, and they were to have a two months' trial of same. At the end of about ten days they announced themselves satisfied and immediately placed an order for equipping their whole plant of forty-two presses, and they are now as enthusiastic as the inventor himself.

Another large printing-house was somewhat skeptical when approached by a representative of the Portland Company and advised to call at Harper & Brothers. The manager did this and the next morning the Portland Company received an order for equipping their plant. Calling his foreman into the office, the manager told of his experience at Harper's, where he had seen sheets a good deal larger than the ones they used, that had just been delivered from a flat-bed press with every particle of static electricity removed, and that he took them by the corner between his thumb and finger and could move the sheet in all directions. Also the delivery pile was jogged up as square as when taken from original package. The parties owning this new device do not claim to have a

remedy that will help, but a positive cure, and absolutely guarantee to remove every particle of trouble caused by static electricity.

Their experience at the American Lithograph Company was extremely gratifying. This company had been experimenting for years, trying every device to remove this prime annoyance to printers. Along came the Portland Company. "Can we put our device in on trial?" "Certainly, go ahead." The trial was made with complete success and Mr. Pancoast, mechanical superintendent of the American Lithograph Company, said that if any one had a doubt as to the working of this apparatus, to refer them to him.

The electricians of the Portland Company are now putting the device on the fourteen-color press of the *New York World*; also at the Trow Publishing Company. As soon as possible, the complete plant of R. R. Donnelley & Sons Company, of Chicago, will be equipped, the contract having been placed.

The Curtis Publishing Company, of Philadelphia, is another of the large concerns to try this new process.

At the plant of the Continental Paper Bag Company, Rumford Falls, an outfit was placed on ten bag machines with the result that where they were only getting a production of 150 bags a minute per machine, after applying the static remover they were able to run their machines fast enough to give them three hundred bags a minute.

The Portland Company says that so far it has never had a machine taken out or has failed in doing exactly as it represented. Besides printing-presses, there is a large field for this apparatus in paper, cotton, woolen, plush and blanket mills; in fact, any place where this annoyance occurs.

NEW MACHINERY FOR ELECTROTYPERS.

Among all the many improved machines brought out by the F. Wesel Manufacturing Company during the past few years, there is nothing which will be more thoroughly appreciated than the molding presses illustrated in their advertisements on pages 612 and 613. The Toggle Molding Press is equipped with a simple and efficient electric motor drive, which not only reduces the time for making an impression, but is also very economical as to cost of operation. The power from the motor is transmitted to the toggle by means of a silent chain worm gear and link chain, as shown in the illustration, which arrangement gives a maximum amount of pressure with a minimum amount of power, the motor consuming current only when the machine is doing work. The press is under absolute control of the operator, as the controller used in connection with the motor is equipped with a number of automatic features, which makes it practically foolproof. In connection with the controller there is a limit switch, operated by the worm gear, which is electrically connected with the circuit breaker in the controller in such a manner that when the press reaches its limit of travel, both in the upward and downward direction, the current is automatically cut off, thereby bringing the motor to a standstill. Directly beneath the depth gauge, in front of the machine, is located a push-button, the manipulation of which permits the operator to stop the machine instantly when the desired impression in the case, as indicated by the gauge, has been obtained; thus it is possible to secure extremely accurate impressions which can be regulated within one-thousandth of an inch with any size cut, from the smallest to the largest. The Government Printing-office, Washington, D. C., and the Johnston Electrotype Company, East Twenty-third street, New York city, are two of the progressive establishments which are deriving the benefits of this modern device.

The design of the Hydraulic Molding Press has eliminated all those unsatisfactory features which have restricted the sale of this style molding press in the past. The pumps, by their

arrangement, guarantee a constant pressure throughout the movement of the platen, and their control being centered in a single lever, places the machine on the highest pinnacle of efficiency ever attained by a hydraulic press. A depth gauge and electric annunciator are provided, and the control of the pumps being instantaneous in its action, a uniform depth of mold can be secured at all times. There is one feature regarding this press which we wish to call especial attention to, and that is the fact that the main cylinder, the head and the sides of the press proper are in one piece of steel casting, guaranteeing absolute rigidity and perfectly parallel surfaces between the faces of the platen and head. No other hydraulic molding press has this advantage. In practice all presses in which the platen and head are held in position by upright steel bars are subject to be drawn out of parallel by unequal pressure; and on such presses the strength of the device used for holding the bars, head and platen together (and not the bars) fixes the limit of strain. The above are only a few of the more important features which stamp the Wesel Hydraulic Molding Press the very best machine of its kind, but they are sufficient to cause the practical electrotypist to pause and thoroughly investigate the press. The Wesel Manufacturing Company is to be congratulated on having obtained such satisfactory results as are evidenced by this press.

PRINTERS' WOOD TYPE AND WOOD FURNITURE.

In the December issue of *THE INLAND PRINTER* the reorganized Tubbs Manufacturing Company, of Ludington, Michigan, made its debut to the printing trade. The company is composed of practical men, none of whom have had less than twenty years' experience and constant service in their respective lines. They state: "Our type designer is responsible for every solitary new face put on the market during the past fourteen years. Mr. Kaufmann, our superintendent, is an inventor of ability, and for nearly twenty years was a foreman of the Hamilton Manufacturing Company. Our Mr. Kurtz, who was a foreman with the Hamilton Manufacturing Company for twenty-three years, has charge of our case department, while the general manager, Mr. F. M. Bashelier, has extensive experience as a salesman and in other directions for twenty-seven years, and recently with Messrs. Barnhart Brothers & Spindler. With this staff, together with four other practical men, we propose turning out the highest quality of wood type and printers' wood furniture which it is possible to make. We are spending something like \$7,000 for one catalogue, which will be made up solely of wash drawings, and we are also preparing a new wood-type catalogue. We bought out the old wood-type concern of Tubbs & Co., at South Windham, Connecticut, and removed it to Ludington, Michigan, where we have erected a building as illustrated in the December number of *THE INLAND PRINTER*, and have installed over \$40,000 worth of new, modern machinery. We propose to give to the trade the very best results our ripe experience and perfected organization can produce."

SAMPLE BOOK OF UNION CARD & PAPER COMPANY.

The sample book of ruled headings just issued by the Union Card & Paper Company, 27 Beekman street, New York, contains one of the finest assortments of ruled headings in the market. Various grades are represented, many with envelopes to match, and there is enough variety to suit any taste or purpose. The line of colored bond headings in their Royal Bank bond, with envelopes to match, is a novelty that will be appreciated by all printers, the colors selected being the latest and brightest made, and such as lend themselves readily to any color arrangement. The Old Vermont bond, white and blue, regular and cloth finish, with envelopes to

match, has that appearance of richness and elegance so much sought for by the better class of trade. One of the lines—Kingscourt—is also ruled with a larger heading than usual, and, being ruled in black ink, when printed with engravings produces that appearance of lithographing preferred by many. The Deerlake Mills has a beautiful color and finish, the color being specially bright. The arrangement of the book is unique and very handy for reference, and, all around, it will be found a welcome addition to any progressive printing-office. With the book is sent their new price-list, made up in the most convenient shape, full of prices of their "Best Value Papers," their motto. With this list, their samples and the help of Uncle Sam, printers have practically the vast stock of the Union Card & Paper Company at their very doors, wherever situated. Promptness in filling mail orders is one of the features of the house.

A LINOTYPE SCARF PIN.

One of the neatest and most attractive of emblematic pins has been placed on the market by Major John L. Ransom, 21 Van Buren street, Chicago. It is in the form of a miniature solid gold Linotype matrix, and is highly appreciated by Linotype machinists and operators. The price is \$2, and special terms are allowed to agents.

INK DIRECT FROM MILL TO USERS.

On page 601 our readers will find an advertisement relating to a one-profit plan of selling printing-inks originated by the well-known printing-ink manufacturers, Albert Nathan & Co., 148 Worth street, New York. Through a disagreement, Mr. Nathan lost almost all his wholesale business in one day, and he now appeals direct to the users.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A NEW EDITION of the **STYLEBOOK OF THE CHICAGO SOCIETY OF PROOFREADERS** is out, much enlarged and improved. 64 pp. Price, 30 cents. **CONTENTS—STYLEBOOK:** Abbreviate; Accents; Capitalize; Citations; Compound Words; Dates; Division of Words, with Additions; Figures; Italics; Lower-case; One Word; Punctuation; Quotations; Spelling; Spell Out; Special; Miscellaneous. **ADDENDA:** Points for Proofreaders and Writers (six pages); Hints to Copyholders, with additions; Suggestions for Readers and Revisers; Capitalization of Scientific Terms, by Samuel Willard, A.M., M.D., LL.D.; List of Words Ending in -ible; List of Words Ending in -ize; Compound Words, by Henry R. Boss; How to Prepare Copy, by Miss Susan S. Losee; the Apostrophe S; Chemical Terms, their Spelling and Pronunciation; Rules of the Chicago Society of Proofreaders. **THE BEN FRANKLIN COMPANY, 232 Irving Ave., Chicago.**

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 3/4 by 10 inches; cloth, \$1.50. **THE INLAND PRINTER COMPANY.**

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2, postpaid. **THE INLAND PRINTER COMPANY.**

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of *The Inland Printer*; 150 pages, cloth, \$1.50 postpaid. **THE INLAND PRINTER COMPANY.**

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. **THE INLAND PRINTER COMPANY.**

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. **THE INLAND PRINTER COMPANY.**

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley, just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. **THE INLAND PRINTER COMPANY.**

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. **THE INLAND PRINTER COMPANY.**

PRESSWORK, a manual of practice for printing pressmen and press-room apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. **THE INLAND PRINTER COMPANY.**

PROCESS YEAR BOOK—We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, \$2. **THE INLAND PRINTER COMPANY.**

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. **THE SHELDON PRESS, Burlington, Vt.**

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 3/4 by 9 3/4; art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. **THE INLAND PRINTER COMPANY.**

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. **THE INLAND PRINTER COMPANY.**

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY FOR SALE—A complete job bindery located in a Western town of 1,600 inhabitants; only bindery in the city, has a well-established business, big field for increase of business; bindery will inventory about \$1,500; will sell for this amount cash. J 38.

CELLULOID EXPERT will teach by correspondence the business of celluloid advertising novelties, printing on celluloid, covering buttons and formulae for cements and liquids for advertising signs, etc. J 47.

FOR SALE—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. J 32.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Monotype office in manufacturing town of 60,000; complete equipment, everything new, in use 6 months; value \$8,000; will sell without Monotype. ANNA D. ATKINSON, Administratrix, Erie, Pa.

ONLY REPUBLICAN PAPER in West Virginia county of 30,000 population, city 5,000, in coal, oil, gas and timber belt; a business opportunity that stands investigation. LOCK BOX 224, Marietta, Ohio.

PRINTER—An exceptional opportunity is offered in manufacturing suburban city, near New York, 60,000 live progressive inhabitants; will sell whole or part interest upon very liberal terms. J 24.

WANTED—Active, energetic man with \$5,000, capable of managing a printing business with an annual capacity of \$60,000, or one who is a good solicitor and will take outside work. J 25.

\$3,000 buys half the stock in printing plant, incorporated company, Los Angeles, best town in United States; chance of a lifetime to good hustler. J 57.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A WEB PERFECTING PRESS for \$700; perfect order, now printing 7-column 8-page paper; must be sold in 10 days to make room for larger machine. NEWS, 4708 Third ave., Brooklyn, N. Y.

FOR SALE—A Simplex typesetting machine, adjustable to 30 picas measure, in first-class condition, with or without about 1,000 lbs. aluminum alloy 10-point type; will make an attractive price on easy terms. J 26.

FOR SALE—Addressograph and cabinet in perfect condition, \$25 f. o. b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE—Complete bindery outfit or any part of same; details on application. R. C. MAST, Superior, Wis.

FOR SALE—One 36-inch Piper feint-line ruling machine, with power attachment; used very little and will sell cheap. KOCH BROS., Des Moines, Iowa.

FOR SALE—Paying Democratic weekly newspaper and job office in Oklahoma town of 5,000. "D. R. T.," care Western Newspaper Union, Oklahoma City, O. T.

FOR SALE—3 Simplex typesetting machines in first-class condition; price reasonable; about 1,200 lbs. of type with the 11-point machine and 800 lbs. with the 2 9-point machines; equipped to set up foreign languages. Write to P. V. ROVNIANEK & CO., 612 Grant st., Pittsburgh, Pa.

FOR SALE—7 Mergenthaler Linotype machines; 1 Potter web perfecting press, 16 pages. A. J. ROSS, Erie County Bank building, Buffalo, N. Y.

NEARLY NEW HARRIS AUTOMATIC PRESS, No. 1350, S. L., printing size of cylinder, 15 by 18 inches; 4 form rollers, envelope and paper attachments; 1 Sutcliffe & Co. double-head (6 wheel) numbering machine for foot and power; lot of 2 1/2 and 3/4 size news cases at 30 cents per pair in good condition; 10 by 12 O. S. Gordon job press. J. D. MALLORY & CO., 410-420 E. Cross st., Baltimore, Md.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 11; Linotype operators, 4; machinist-operators, 6; Linotype machinist, 1; foremen, 10; superintendent, 1; all-round men, 5; paper-ruler, 1; solicitors, estimators, salesmen, 4; stoneman, 1; ad-man, 1; mechanical artist, 1; pressmen, 10; proofreader, 1; stereotyper, 1. Vacancies on file not yet filled: Ruler and forwarder, 1; bookbinder and ruler, 1; all-round bookbinder, 1; all-round electrotypist and stereotyper, 1; diemaker (wood and metal), 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

All-round Men.

WANTED—A young man, single, who is a good all-round printer, to take charge of a printing-office in a school for boys; references as to character required. JOHN A. PARKER, George Junior Republic, Freeville, N. Y.

Artists and Designers.

ARTIST—A high-grade man wanted by Western printing-house to originate plans and make sketches and drawings for booklets, catalogues and other printed matter; give particulars as to ability and experience. J 34.

WANTED—First-class commercial artist to go South; one familiar with all classes of high-grade work; good salary. J 6.

WANTED—Commercial artist; a good position for a first-class all-round man; state full particulars in first letter. J 75.

Compositors.

ASSISTANT FOREMAN—Position open to man of ability on proof-reading, and all-round work in composing-room; first-class house in New England; also want a job compositor. J 3.

JOB PRINTER—All-round, ambitious young man; send samples of work and give experience; no hoover need apply; good position for right party. GEORGE C. MARSH, New Philadelphia, Ohio.

Miscellaneous.

WANTED—General manager for monthly magazine; must have thorough knowledge of business and furnish satisfactory reference; state age and business experience. WM. A. RADFORD, 192 W. 22d st., Chicago.

Pressmen.

CYLINDER AND JOB PRESSMAN; must be first-class on all grades of work. MEYER & THALHEIMER, Baltimore, Md.

CYLINDER PRESSMAN WANTED in first-class, medium-size, thoroughly modern office in Pennsylvania, doing cut, color, catalogue and other fine work; state experience, age, salary and full particulars in first letter; desirable opportunity; permanent; union. J 48.

WORKING FOREMAN for printing department of concern doing printing, lithographing and blank book manufacturing; good salary and opportunity for advancement to the right man. J 69.

WANTED—A first-class pressman to take charge of pressroom with 4 cylinders and 4 jobbers; steady work for sober, competent man who is a pusher; northern Mississippi Valley. J 74.

Proofreaders.

PROOFREADER, who can set ordinary job work and act as distributor when not busy, can find excellent opportunity to associate himself with a sound and flourishing house in Denver if he can invest \$1,000 cash; scale is \$20 per week, 8 hours; must give reference as to a congenial personality; this is an old establishment and will permit close investigation if our requirements are met. J 36.

Salesmen.

AN OLD ESTABLISHED INK HOUSE, selling the best concerns in New York city, wishes to hire one or two traveling salesmen who have an established trade; state territory covered, amount of annual sales and salary expected; none but the best need apply, as it will be a good opening for the right party. INK MAN, care Inland Printer Company, 116 Nassau st., New York city.

Solicitors.

WANTED—By a high-grade printing-house in a large Western city a first-class solicitor; the right man can earn from \$30 to \$50 a week. Address, giving references, J 59.

Writers.

WANTED—Technical writer by large manufacturing company; must have experience in writing for publication and a general knowledge of electrical apparatus; state age and salary; give references and submit specimens. J 49.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Job printers, 7; Linotype operators, 16; machinist-operators, 19; Linotype machinists, 6; superintendents and foremen, 20; all-round men, 4; bookbinders, 2; pressmen, 23; proofreaders, 8; make-ups, 6; ad-men, 10; stereotypers, 3; solicitors, estimators, salesmen, 5; artist and cartoonist, 1; photo-engravers, 3; editors, 2; reporter, 1. Address THE INLAND PRINTER COMPANY, Chicago.

Artists and Designers.

ALL-ROUND COMMERCIAL ARTIST AND DESIGNER, with some experience photo-retouching, seeks position in publication department of manufacturing concern or with reliable engraving house. J 54.

Bookbinders.

A FOREMAN OF BINDERY, practical, all-round bookbinder, with good reference and 20 years' experience; salary \$25 to \$30. J 22, care New York Office INLAND PRINTER.

SITUATION WANTED—By all-round bookbinder as foreman in first-class shop in Western country; can solicit binding and printing; experienced on the road for blank book house; good wages and steady job wanted by first of January, 1905; can furnish references. J 2.

Compositors.

A PROGRESSIVE FOREMAN of composing-room, with unqualified experience, desires to connect himself with a first-class New York house. PRACTICAL, care New York Office INLAND PRINTER.

FIRST-CLASS JOB-PRINTER, all classes of work, union, desires steady position; young, sober, reliable. J 65.

TYPOGRAPHICAL EXPERT, 18 years' experience in high-grade establishments, for last 3 years in present position with the largest catalogue building house in the country, thoroughly competent to "lay out" and supervise the execution of high-grade catalogue and commercial work, wants position as foreman with first-class and progressive printing-house; can furnish the very best references. J 46.

WANTED—Position on high-grade ad-work, magazine or periodical, by first-class compositor; best references. J 66.

WANTED—Situation by a compositor, 12 years' experience in book and job offices; 3,500 ems an hour on Linotype; strictly temperate; union J 84.

WANTED—Steady position by job compositor, age 28, experienced in blank and manifold work; best references; Kentucky or Tennessee preferred; write at once. ORA S. TAYLOR, Buchanan, Mich.

Electrotypers and Stereotypers.

WANTED—Young man wants position as stereotyper on daily paper; can give best of reference. J 61.

STEREOTYPER, first-class job, news and half-tone; reliable; references. J 73.

SITUATIONS WANTED.

Engravers.

PHOTOENGRAVER desiring to change to a position (where energy and ability are desired) as foreman with reliable house; am expert etcher on three-color half-tone; capable of handling men and producing results; references. J 53.

PHOTOGRAPHER, half-tone and three-color, with thorough knowledge of all other branches. J 33.

THREE-COLOR, fine etcher, first class, wants change of position. J 8.

Operators and Machinists.

As LINOTYPE MACHINIST desires charge of plant; no objection to Linotypes that work poorly now; can make them O. K. J 9.

LINOTYPE MACHINIST, whose work is his reference, desires position; afternoon paper preferred; can furnish good references as to ability; strictly sober. J 5.

OPERATOR-MACHINIST desires permanent position in 1, 2 or 3 machine plant; thoroughly competent; best of references; fast operator. J 81.

OPERATOR-MACHINIST desires situation in West or South; first-class operator, 8 years' experience, understands machine thoroughly, reliable. J 79.

WANTED—Position by Linotype operator; speed 4,500, strictly sober, and can give best reference; also care for machine if necessary; daily newspaper preferred. BOX 393, Lexington, Ky.

Pressmen.

A STEADY, SOBER, INDUSTRIOUS and competent cylinder and job pressman desires change; married; state wages. J 80.

CYLINDER PRESSMAN—A1, best references; book, job, half-tone and colorwork, 5 years with last employer. L. BERGER, 63 Bartlett st., Brooklyn, N. Y.

CYLINDER PRESSMAN on half-tone, vignette and general jobwork; steady and reliable; union man; South preferred. J 42.

PRESSMAN wishes good position away from Chicago; 30 years old; married. J 71.

SITUATION WANTED—By a web pressman; best of references; was 10 years in my last position; married. J 1.

SITUATION WANTED by Cylinder pressman; to handle the highest grade of catalogue printing; references. J 56.

SITUATION WANTED by pressman as foreman of pressroom; reference. J 51.

PRESSMAN, 12 years' experience on high-grade commercial and fine catalogue work; energetic and sober; foreman of large plant now. J 76.

Stampers and Plate Printers.

WANTED—To manage stationery department with plate presses and stamping machines; 8 years' experience as plate printer and embosser. J 77.

WANTED TO PURCHASE.

WANTED—A copy of "The Color Printer"; state condition and price. D. G. PUTERBAUGH, Eureka, Ill.

WANTED—Monona or other 6-column quarto press in exchange for town lots on railway in big red apple and Elberta peach country. P. L. LYLES, Eminence, Mo.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo, metal from drawings made on cardboard; new stereo, half-tone engraving method, no photowork, for \$1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

A CUT-MAKING OUTFIT, neatly packed in box, with etching ink, zinc, brushes, instructions, etc., \$1 postpaid. SIMPLEX CUT CO., New Dorchester, Mass.

A PRACTICAL LINOTYPE OPERATOR, Chas. E. Gehring, to instruct in operating; practical Linotype machinist, J. D. Loyd, to instruct in mechanism; absolutely unlimited time course, \$60, are advantages offered by the NEW YORK LINOTYPE SCHOOL, the school which guarantees success. Write for particulars. 322-326 East 23d st., New York.

ADJUSTABLE PAGE GAUGE—A1 for squaring Linotype pages; nickel-plated; \$2 postpaid. C. D. LLOYD, 3 Franconia st., Worcester, Mass.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

GET THE KEYBOARD DOWN FINE—The rest comes easy. Thaler keyboard, facsimile of Mergenthaler, good as a school; pamphlet "Hints on Keyboard Manipulation" free; if you are an operator out of practice or have your first lesson to learn the Thaler is what you want; made of metal, otherwise it would be useless; will last for years; keys of spring brass, giving touch of regular keyboard; \$3.50 prepaid. THALER KEYBOARD COMPANY, 453a "O" St., N. W., Washington, D. C.

BIDS FOR PRINTING wanted from printers, who will exchange for carbon papers direct from the manufacturer. J 31.

GUSTAV JAHN, Berlin S. W., 68, Germany (printer by trade), representing Sigmund Ullman Company, New York, and Koenig & Bauer, Würzburg, is desirous of undertaking agencies for American novelties relative to the graphic trades.

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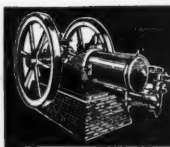
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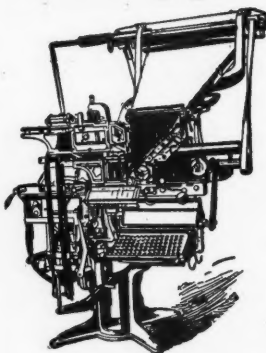


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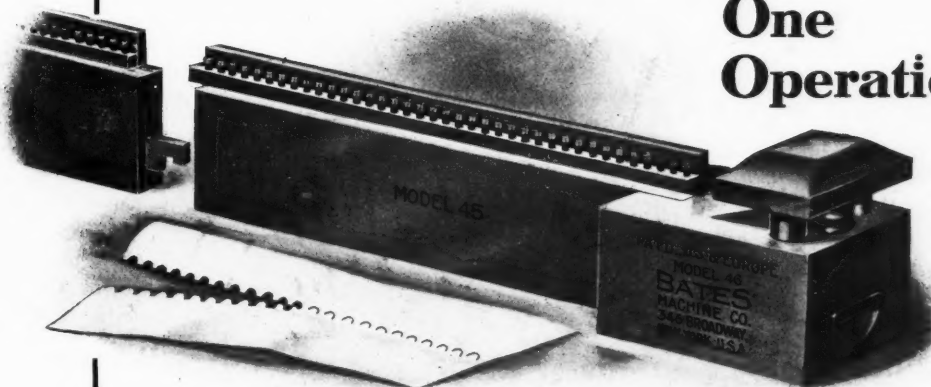
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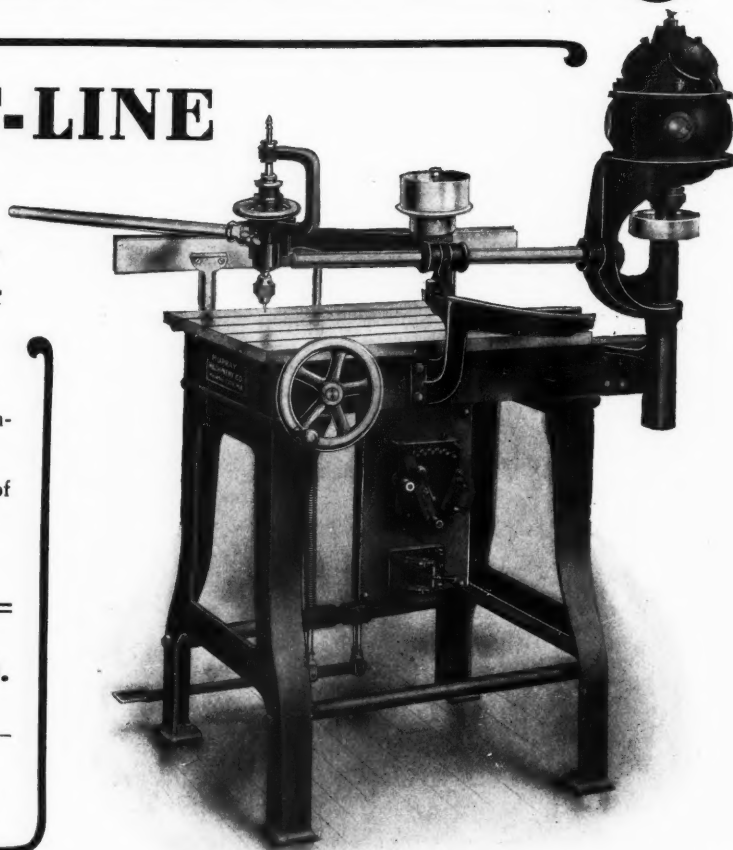
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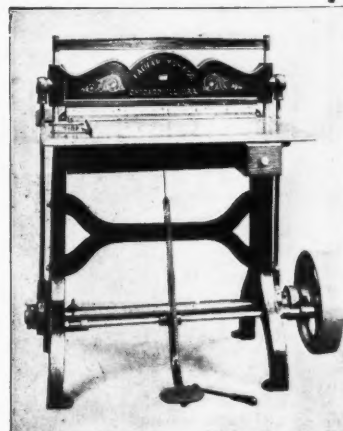
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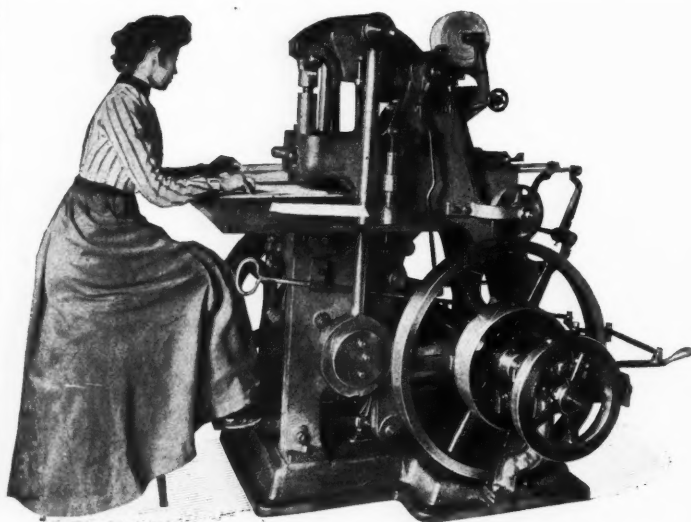
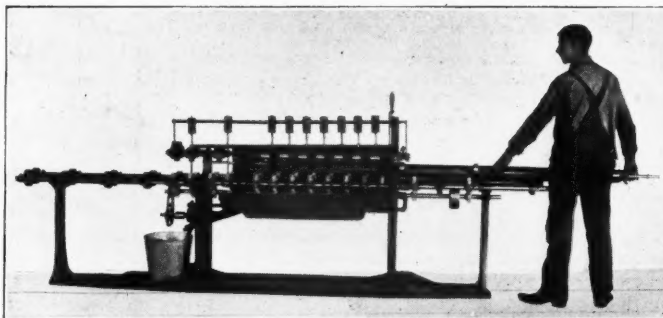
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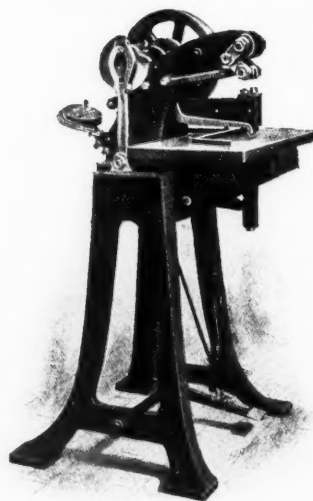
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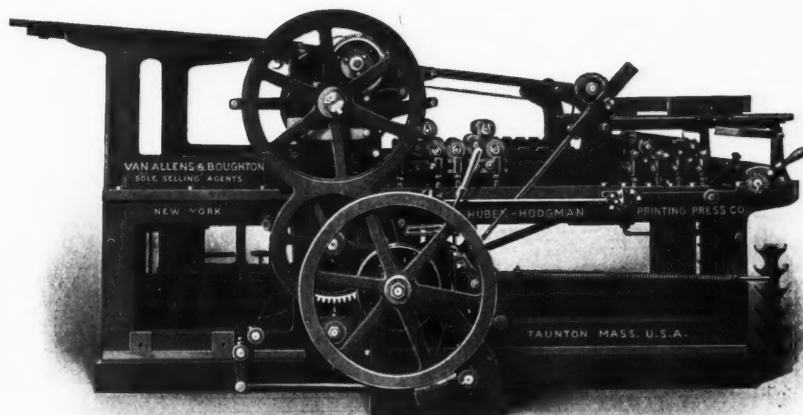


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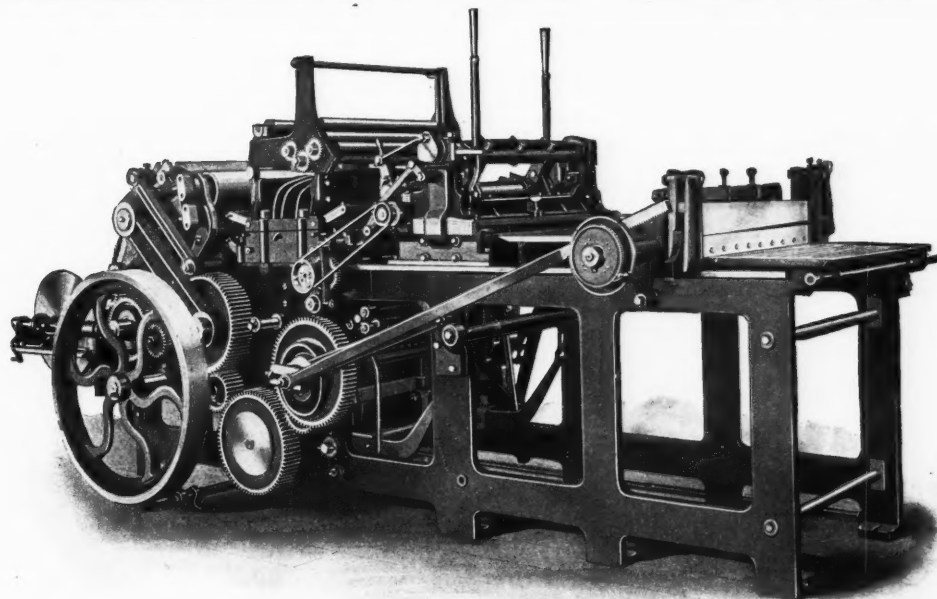
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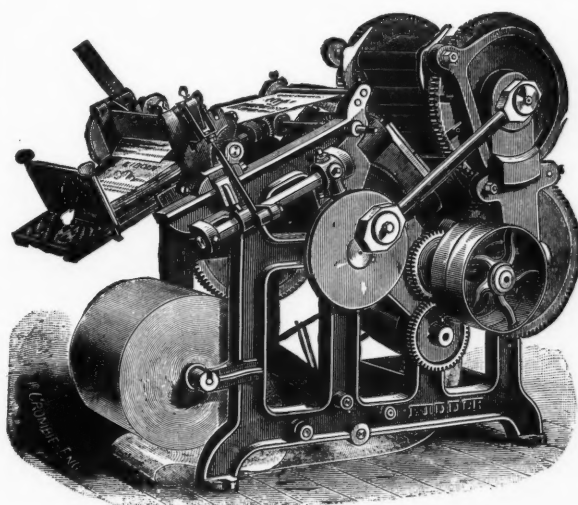
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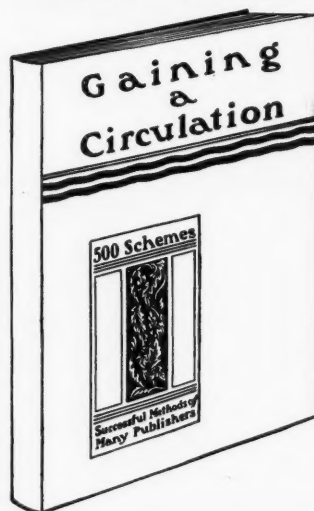
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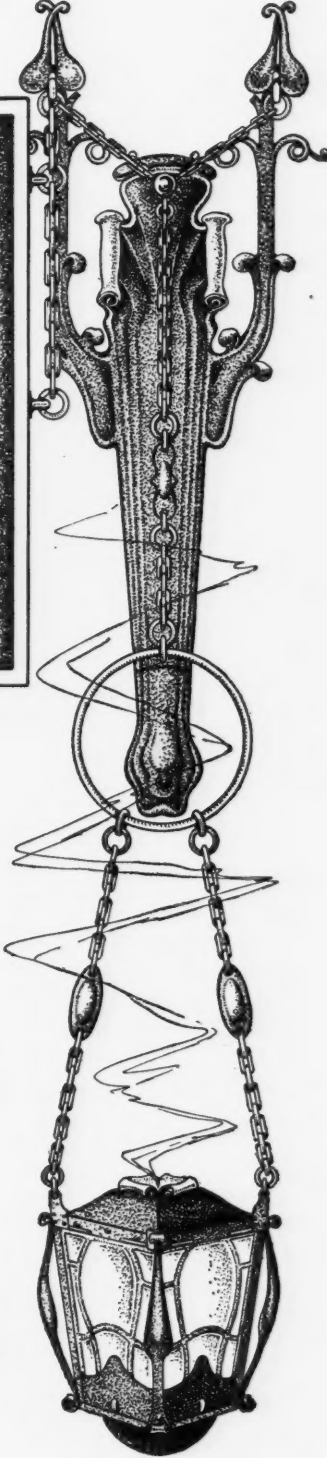
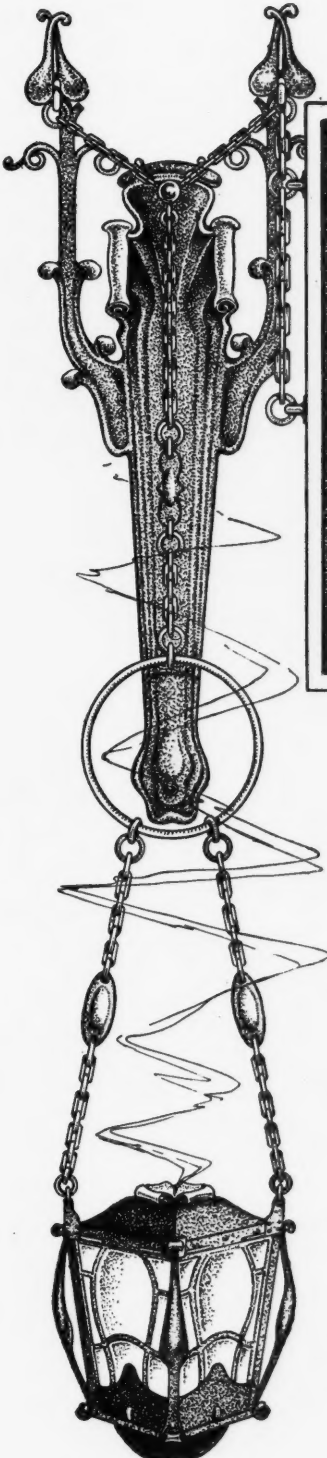
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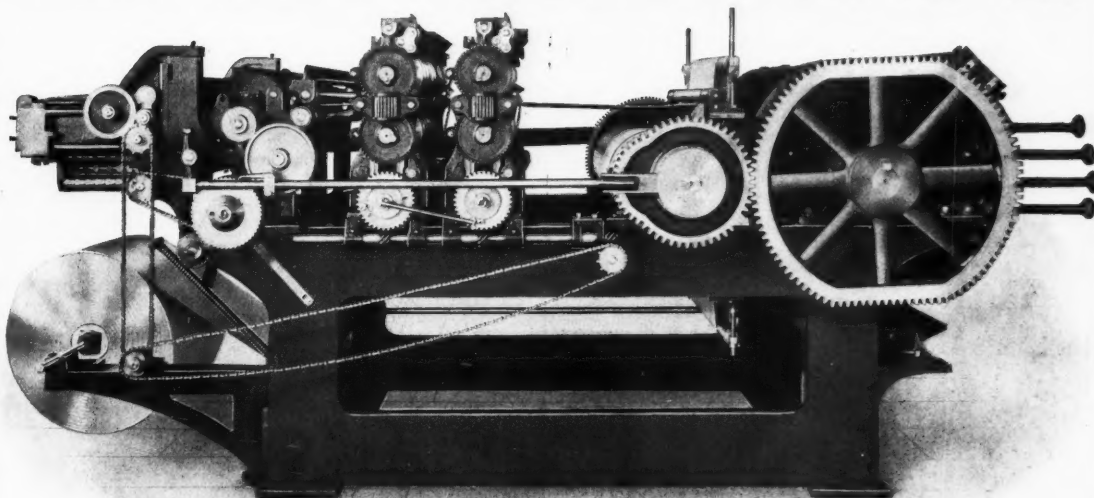
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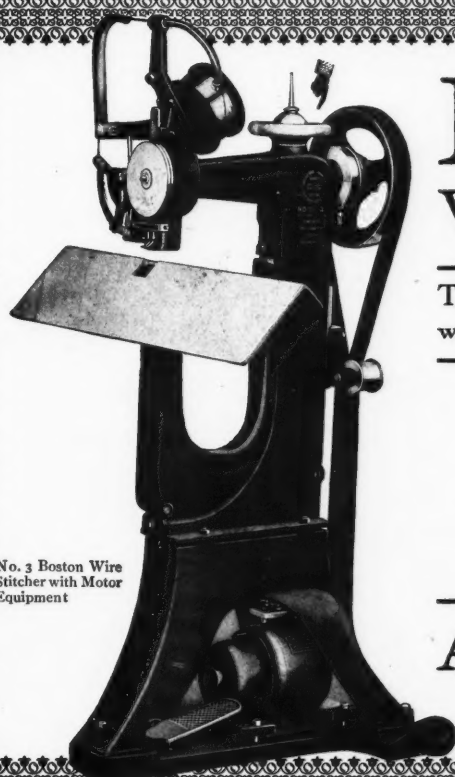
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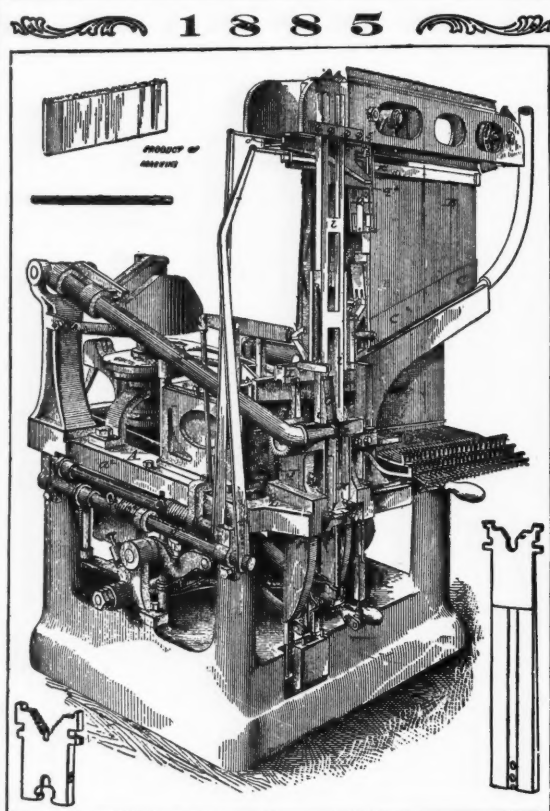
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Best in Quality of Work
You must have it

**American Type Founders
Company**

Boston Wire Stitcher advertisement is set in American Type Founders Co.'s Pabst Oldstyle, cast American Line, and Cloister Border



The Linotype

has been
Awarded
the
Grand Prize
at
St. Louis

THE Model 2 Machine is the result of *19 years* of constant endeavor.

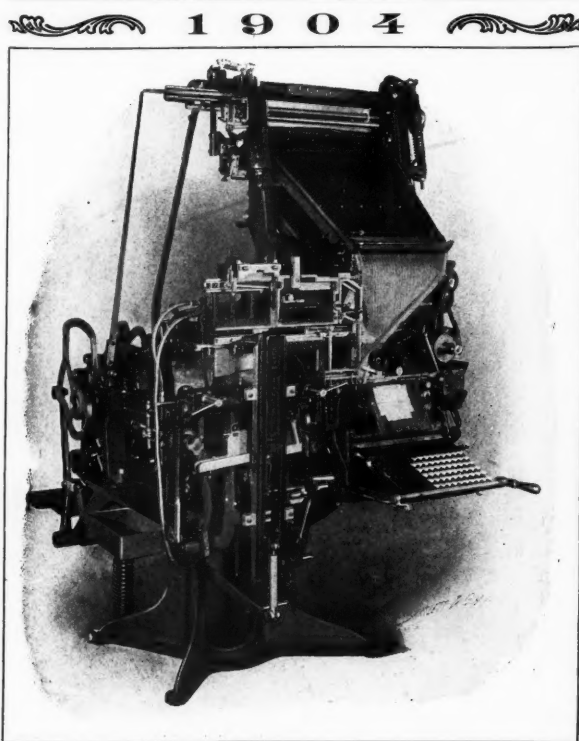
Its wonderful adaptability was demonstrated daily in The Liberal Arts Building.

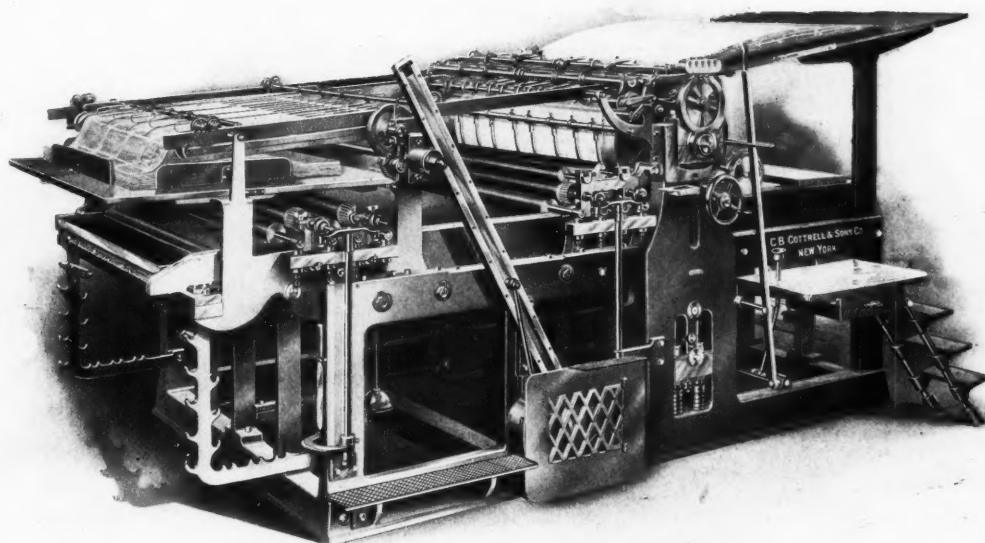
The Quality and Quantity of the matter composed upon the Linotype in the book and job offices to-day, make it "*The cheapest and best known method of mechanical composition.*"

**MERGENTHALER
LINOTYPE CO.**

New York
New Orleans

Chicago
San Francisco





THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

C. B. COTTRELL & SONS CO.
NEW YORK, N. Y. WESTERLY, R. I. CHICAGO, ILL.

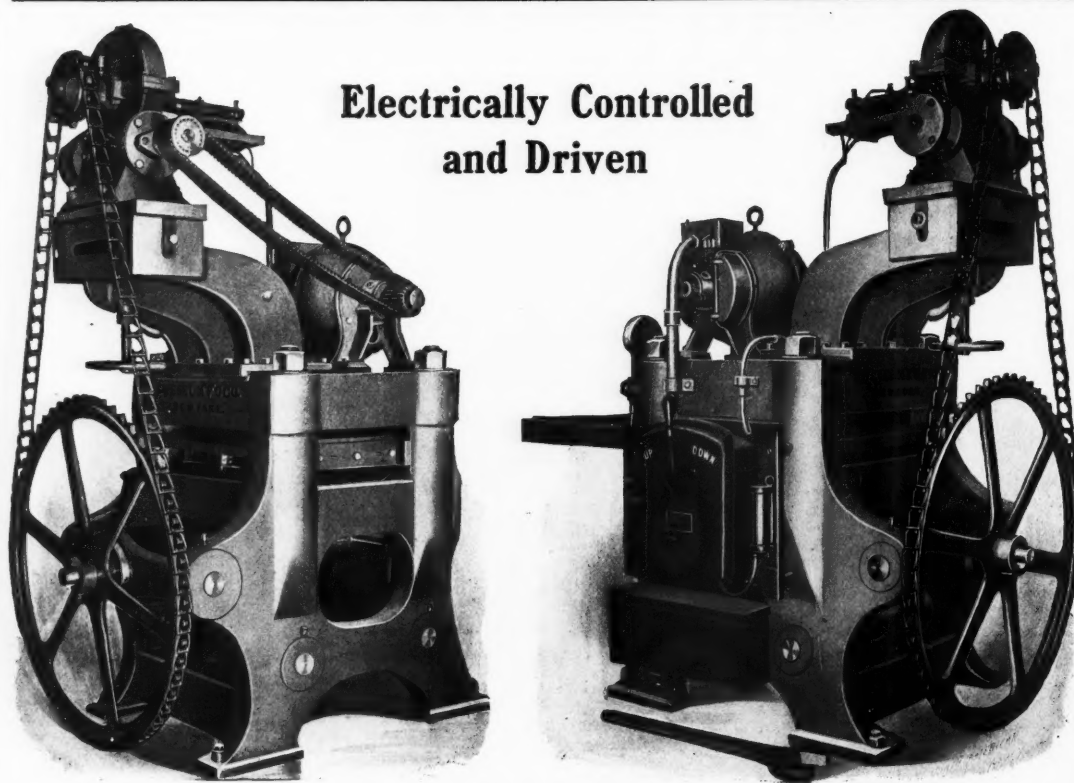
U.

S.

A.

Wesel Toggle Moulding Press

Electrically Controlled
and Driven



Illustrations show opposite sides of the same machine.

THE Wesel Toggle Moulding Press shown in the illustration above is equipped with a simple and efficient electric motor drive which not only reduces the time for making an impression, but is also the most economical as regards cost of operation. The motor transmits its power to the toggle through the medium of a silent chain to a worm gear, which in turn operates the sprocket wheel and chain shown in illustrations. This means the maximum pressure on the plate with the minimum amount of power. This method of drive permits an electrical equipment which places the press at all times

Under Absolute Control

Connected with the circuit breaker in the controller is a limit switch operated by the worm gear in such a manner as to automatically cut off the current when the platen reaches either limit of its travel.

Directly beneath the depth gauge, in front of the machine, is located a push-button, the manipulation of which permits the operator to stop the machine instantly when the desired impression in the case, as indicated by the gauge, has been obtained; thus it is possible to secure extremely accurate impressions, which can be regulated within one one-thousandth of an inch with any size cut, from the smallest to the largest.

The Government Printing Office, Washington, D. C., and the Johnson Electrotypes Co., East Twenty-third Street, New York City, are two of the progressive establishments who are deriving the benefits of this modern device.

F. WESEL MANUFACTURING CO.

Machinery for Stereotypers, Electrotypers, Photo-Engravers and Printers

NEW YORK - BROOKLYN, 70 to 80 Cranberry Street

PHILADELPHIA, 37 N. 38th St.

CHICAGO, 310 Dearborn Street

Wesel Hydraulic Moulding Press

Main Cylinder, Head
and Sides in

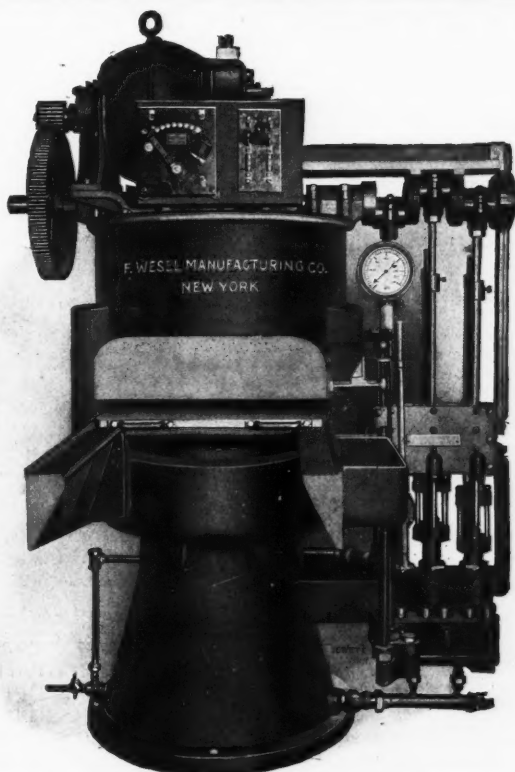
**One Heavy
Steel
Casting**

To insure Uniform
Pressure it is provided
with

**Extra
Large Ram**

A Six-plunger Auto-
matic Pump
gives

**Uniform
Pressure**



**Absolute
Vertical
Rise**

is gained by an extension of the Piston.

**Absolute
Control**

is given through the operating valve being controlled by a single lever.

**Pressure
Indicator**

shows tons on Ram and pounds to the square inch on platen.

Platen, 24 x 30 inches; Ram, 21 inches; Indicated Pressure, 350 tons on area of Ram, or 2016 lbs. on each square inch. Driven by 2 h.-p. motor or by belt.

THIS is the strongest Hydraulic Moulding Press in existence. The main cylinder, the head and sides of the press, are made in one immense, massive steel casting, which not only guarantees the highest maximum strength, but also means perfectly parallel surfaces between the faces of the platen and the head. This form of construction is so superior to that used by competitive machines, that it is acknowledged by every one. The superiority of our Hydraulic Press does not rest on this one feature alone, as it is designed to overcome all the obstacles which have hitherto attended the use of hydraulic presses. The extension of the piston almost to the bottom of the base means an absolutely vertical rise of the platen. The size of the ram (21 inches) means an absolutely uniform pressure even on forms taking up the maximum capacity of the press. The six-plunger, high and low pressure pump gives a positively uniform pressure and a rapid and steady rise and fall of the platen. The machine is operated by a single lever, the operating valve is provided with a safety valve, a pressure indicator shows the tons pressure on the ram and the pounds per square inch on the platen, and an adjustable electric depth gauge and annunciator is provided.

Most Efficient Hydraulic Moulding Press in the World

Do not forget that "WESEL QUALITY" is not an empty term. It means the most improved designs, the highest mechanical workmanship, and when applied to our products it means machinery which will turn out the greatest possible production, the highest known quality, and at the lowest percentage of cost for labor and materials.

F. WESEL MANUFACTURING CO.

Machinery for Stereotypers, Electrotypers, Photo-Engravers and Printers

NEW YORK-BROOKLYN, 70 to 80 Cranberry Street

PHILADELPHIA, 37 N. 38th St.

CHICAGO, 310 Dearborn Street

PRINTERS, ATTENTION

ALL TROUBLE CAUSED BY

Static Electricity

ABSOLUTELY REMOVED BY

THE CHAPMAN PROCESS

W. H. CHAPMAN, E. E., PATENTEE.

A new scientific discovery of the greatest value to printing houses and all others suffering from this annoyance

ALREADY INSTALLED AND WORKING SUCCESSFULLY AT

HARPER & BROS., - - - New York
AMERICAN LITHO. CO., - - - "
THE SCRIBNER PRESS., - - - "
TROW PUB. CO., - - - - - "
NEW YORK WORLD, - - - - - "
NORWOOD PRESS, - Norwood Central, Mass.
LOCKPORT FELT CO., - - Newfane, N. Y.
FORBES LITHO. CO., - - Chelsea, Mass.

R. R. DONNELLEY & SONS CO., - Chicago
CONTINENTAL PAPER BAG CO., Rumford Falls, Me.
SANFORD PLUSH MILLS, - Sanford, Me.
F. W. BIRD & SONS, - - East Walpole, Mass.
S. D. WARREN CO., - Cumberland Mills, Me.
DANA WARP MILLS, - - Westbrook, Me.
BATES MFG. CO., - - - Lewiston, Me.
COLUMBIA MILLS, - - - - - " "

HARPER & BROTHERS, New York, placed an order for equipping their entire plant, FORTY-TWO presses, after trying our device on five presses only a few days.

AMERICAN LITHOGRAPHIC COMPANY

Litho Building, 19th St. and 4th Ave.

THE PORTLAND COMPANY, Portland, Maine:

NEW YORK, December 6, 1904.

Gentlemen,—Answering yours of December 3, would say that our Electrician has applied your device to two of our machines, and the results are most satisfactory. We have now done away with the use of steam in our pressroom, which did not eliminate static electricity from our paper, and was a source of much trouble to us in its effect on the paper used in other presses. Your Static Electricity Dissipator is an unqualified success. We are able to run our press at a much higher speed, and we get absolutely no offset from our sheets, which are printed on both sides, and deliver at a rate of 5,000 per hour; size, 42 x 60 inches. Wishing you the great success which your device deserves, I am,

Yours very truly,

(Signed) GEORGE E. PANCOAST,
Mechanical Superintendent.

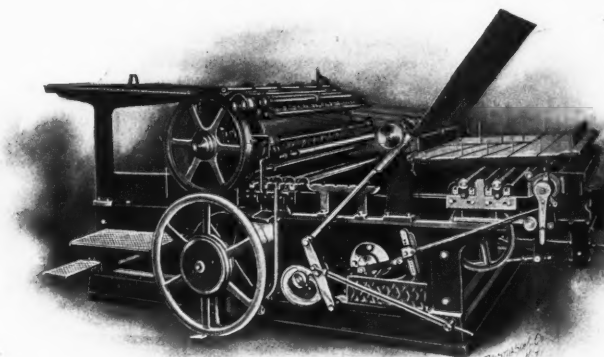
Write for full Information and Prices to

THE PORTLAND COMPANY

PORTLAND, ME., U. S. A.

Sole Manufacturers and Owners of United States and Foreign Patents

A FEW WHITLOCK WHYS *and* Their Answers



WHY is the Whitlock so satisfactory to the pressman? *Answer*—Because simple in build, easy of make-ready, and of extreme durability.

WHY is the Whitlock a favorite with the man in the office? *Answer*—Because the work it does pleases his customer, and for the reason that the time-ticket does not show an unreasonable expenditure of time for the result obtained.

WHY is the Whitlock becoming so popular in offices where speed and product both count? *Answer*—Because it gives these important requirements at the very lowest cost.

WHY is the Whitlock gaining so much in the estimation of its users? *Answer*—Because it accomplishes more than its makers claim, and does everything exactly right.

There are many other Whys and Answers. Our literature and our agents will give them.

Western Agents:

AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver, Los
Angeles, San Francisco.

Southern Agents

Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:

Messrs. T. W. & C. B. SHERIDAN,
46 Farringdon St., London, Eng.

FOR CIRCULARS, PRICES, TERMS, ETC., WRITE

**THE WHITLOCK PRINTING
PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.



The CE

Concerning the Century Press

“Fifteen thousand impressions a day is a frequent performance of your 45 x 62 inch machines while carrying a full type form.”

Murdoch, Kerr & Co.,
Pittsburg.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill.

1 Madison Ave., New York City

E NTURY



Concerning the Century Press

“We have employed pressmen who have worked on other presses, but none of them have been able to tell us of a press which would run so fast to perfect register or on which you could save so much time in make-ready or in getting a job on and off the press.”

Campbell Printers,
Chicago.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill.

1 Madison Ave., New York City

No. 1
Pure White Enameled Book

WHITEST, HIGHEST FINISH
AND THE BEST PRINTER



ESPECIALLY ADAPTED FOR FINE CATALOGS
AND WHERE BEST RESULTS ARE DESIRED

The Champion Coated Paper Co.
Hamilton, Ohio

The Henry O. Shepard Company

Writers, Designers, Illustrators, Engravers,
Printers, Binders and Catalogue Makers



120-130 Sherman Street, Chicago, Ill.

Telephones, Harrison 4230-4231



Copyright, 1904, by N. BROCK, Asheville, N. C.

"HE TOOK ALL"

Assigned, 1904, to THE INLAND PRINTER CO.



Stop Lamenting!



Turn Over a New Leaf for 1905 and the Years Thereafter.

Buy Printing that Pays, Printing that Brings Returns, Quality of Printing suited to your needs.
Send your next order to

The Henry O. Shepard Company, Makers of High-grade Business Literature

"No finer specimen of the Printers' Art exists, nor one which contains more valuable 'meat.'"

The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

PUBLISHED BI-MONTHLY.

\$2.00 per Annum, post free. Specimen Copy, 55 Cents. Subscriptions will be received by THE INLAND PRINTER Co., Chicago.

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

NEW

NEW

Germania Transfer Ink

To lithographic printers I recommend my superior new Transfer Ink. The best which has so far been produced.

For durability, sharpness and clearness it is unsurpassed.

Under the greatest heat or deepest etching it does not run or weaken.

Send for samples.

GERMANIA COMES IN THREE QUALITIES:

No. 1, for copper	Mk. 50 per kg.
No. 2, for rollers,	Mk. 15 per kg.
No. 3, for engraving,	Mk. 21 per kg.

Every user will be surprised at the great improvement in the work made by this ink. Protected by patents.

ANT. KNAUP, Frameries, Belgium.

THE TYPO MERCANTILE AGENCY

INCORPORATED 1898

SPECIALIST. Field confined to the Paper, Book, Stationery, Printing and Publishing **TRADE.**
Semi-Annual Credit Books, Reports, Bulletins, Trade Collections and every Credit Requisite.

Write for full information.

General Offices, 87 Nassau Street, New York City

日本紙商會

Japan Paper Company

Importers of High-Grade Papers for
Publishers, Printers and Advertisers

36 East Twenty-first Street, New York

IMPERIAL JAPAN VELLUM
SHIDZUOKA JAPAN VELLUM
FRENCH JAPAN PRINTING PAPER
FRENCH AND ITALIAN HAND-MADE
PAPERS in White and Tints
GENUINE PARCHMENT

All of these goods are constantly carried in stock and ready for immediate delivery, and special sizes can be imported to order. Samples will be sent upon request.

Cover and Book Papers



JAMES WHITE & CO.

PAPER DEALERS

210 Monroe Street

CHICAGO, ILL.

Improved Perfect Register Gauge for Job Presses

Clips dispensed with.
Glued to tympan.
Lever-disk adjustments.
Infinitesimal changes.



"Your Perfect Register Gauge is what its name implies."

Artist Printer's testimonial.

E. L. MEGILL, Patentee of Automatic and other Gauges, 60 Duane St., NEW YORK

The New Lynchard Quoin

Has No Cogs, Springs or Screws

Two connected side pieces between which slides a strong wedge block to cause the sides to spread with great pressure against the type, describes this quoin. Positively no drag on the form in locking or unlocking. The key is powerful and convenient. THIS QUIIN CAN NOT WORK LOOSE.

No. 1, 3 1/4 in. 21c. each, \$2.50 doz.
" 2, 3 1/2 " 25c. " 3.00 "
" 3, 3 3/4 " 34c. " 4.00 "
" 4, 4 1/2 " 42c. " 5.00 "

One key fits all sizes—Keys free
Special Set, one quoin
of each size and key \$1.25

Lynchard Quoin Co.
284 Washington Street
NEWARK, N. J.



A Multiple of
Short Quoins
Operated To-
gether Without
Lifting the Key

AT ALL TYPE FOUNDERS

Picturesque Florida

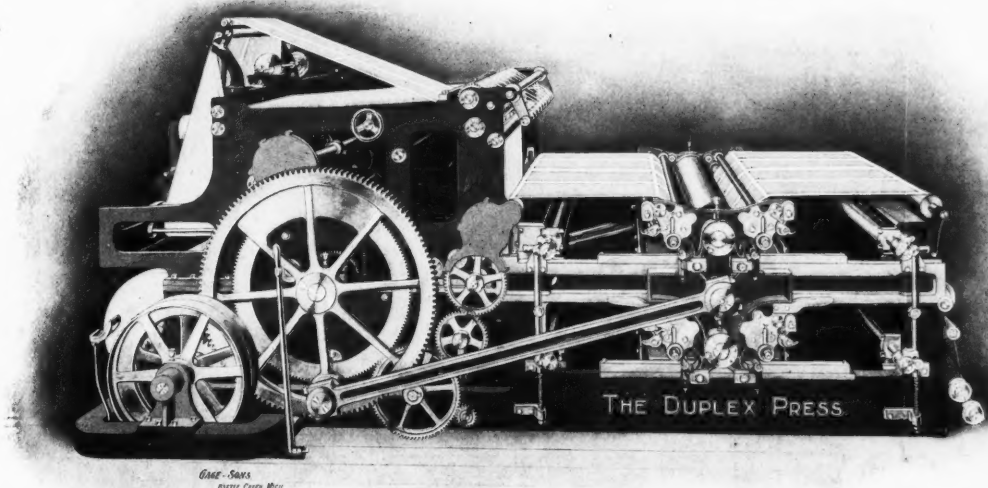
Is a sixty-page booklet embodying numerous handsome half-tones and illustrations of scenes in Florida. It contains no advertising or reading matter.

It is sent, together with the special Southern edition of the Seaboard Air Line Magazine, to any address on receipt of 10c. to pay postage.

J. W. WHITE,
General Industrial Agent, Portsmouth, Va.

SEABOARD AIR LINE RAILWAY

THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either **WITHOUT STEREOTYPING**
4, 6, 8, 10 or 12 page papers

The Mirror

MANCHESTER, N. H., Oct. 23, 1904.

We have been using a Duplex Press for about ten years, and are now on our second, an "Angle-Bar." We have only words of strong praise for the press. The expense for repairs during this period has been very slight. The work turned out is of a high order typographically. We use half-tone cuts almost daily, and they show up finely. The next change that we make will be to buy one of your latest improved presses, whereby we can run off ten pages at a time. That would be a decided advantage.

We have used colors repeatedly with marked success, typographically and financially, having been able to secure quite often advertisements at largely increased rates.

Some Recent Buyers

WILMINGTON, N. C.,	- - - - -	Dispatch
WILMINGTON, N. C.,	- - - - -	Messenger
ZANESVILLE, OHIO,	- - - - -	Times-Recorder
12-page. Second purchase.		
NEW YORK, N. Y.,	- - - - -	Languages Printing Co.
SOUTH BETHLEHEM, PA.,	- - - - -	Globe
12-page. Second purchase.		
CLEVELAND, OHIO,	- - - - -	American
BELLINGHAM, WASH.,	- - - - -	Herald
12-page.		
MONCTON, N. B.,	- - - - -	Transcript
MONCTON, N. B.,	- - - - -	Times
CORNING, N. Y.,	- - - - -	Leader
12-page. Second purchase.		
CONCORD, N. H.,	- - - - -	Monitor and Statesman
LANCASTER, PA.,	- - - - -	Examiner
12-page. Second purchase.		
WINONA, MINN.,	- - - - -	Republican-Herald
12-page.		
TORRINGTON, CONN.,	- - - - -	Register
NEWPORT, R. I.,	- - - - -	News
12-page. Second purchase.		
COLUMBUS, OHIO,	- - - - -	Express-Westbote
PONTIAC, MICH.,	- - - - -	Gazette
LORAIN, OHIO,	- - - - -	Times-Herald
12-page.		
MANKATO, MINN.,	- - - - -	Free-Press
BLOOMSBURG, PA.,	- - - - -	Morning Press
CANTON, ILL.,	- - - - -	Register

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICHIGAN, U. S. A.

TUBES FREE



MATCHING DIFFICULT SHADES OF INKS IS A PROBLEM which I have been solving for eleven years, and one which I feel I have overcome. Without being egotistical, I think I match more shades in any one day than most of my competitors do in a month. There is no shade or grade manufactured that I will not match at 25 cents a quarter pound, provided it is not a carmine, a bronze red or a fine purple. I put up the inks in tubes and make no extra charge for them. Send for my price list which contains useful hints for the pressroom. Compare my figures with what you pay for inks on credit.

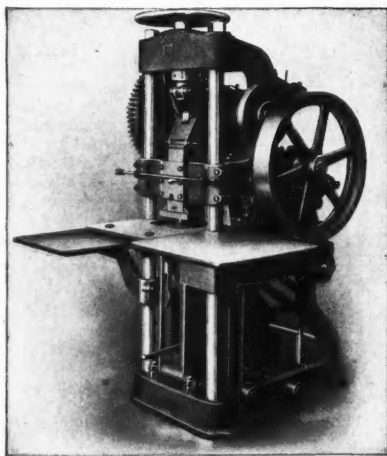
Money back when dissatisfied with your purchase.

ADDRESS

PRINTERS INK JONSON

17 SPRUCE STREET, NEW YORK

THE CARVER & SWIFT STAMPING AND EMBOSSING PRESS



Gold Medal Award WORLD'S FAIR,
ST. LOUIS, MISSOURI

CAN produce the highest grade of embossed

STEEL die stamping, in intaglio and steel plate effects.

POWERFUL in action.

RIGID in construction.

ECONOMICAL in operation.

STRONG in every part.

SATISFACTORY endorsements from users.

WRITE FOR INFORMATION

Canadian Agents
MILLER & RICHARD
7 Jordan Street
TORONTO, CANADA

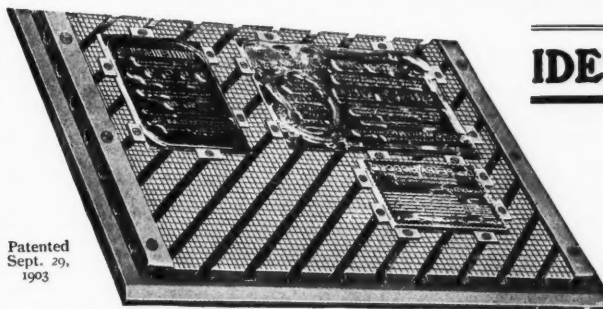
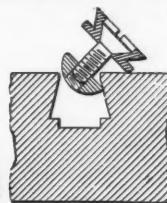
C. R. CARVER, COMPANY
N. E. Cor. Fifteenth and Lehigh Ave., PHILADELPHIA, PENNSYLVANIA

The Andrews & Pittman Mfg. Co. NEW YORK

286 Greenwich Street

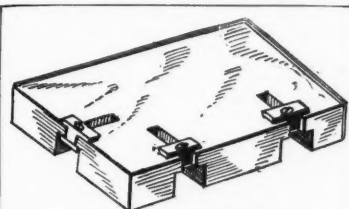
MANUFACTURERS OF THE

IDEAL Iron Grooved Block

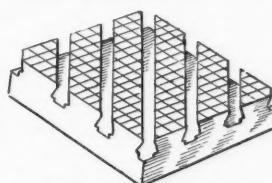
Patented
Sept. 29,
1903For Cylinder and
Platen PressesWith our time-saving Tip-in
Hooks.

Hook is always assembled.

We are introducing also some *new* specialties, made of a high-class superior patented metal, one of which is our high speed, light weight Patent Block for cylinder presses, and a Make-up or Combination Sectional Block—fitting any chase. Full information for the asking.



PATENT BLOCK

Durable as iron. Costs no more. Light as a
feather. Don't rust. Always clean.

COMBINATION OR SECTIONAL BLOCKS

For Platen Presses.
To be used in chase with our Tip-in Hooks.

Pittman's Improved Quoin

(Patent applied for).

Truly a wonderful little, strong,
simple, device.
Expands from $\frac{9}{16}$ to $1\frac{1}{4}$ inches.
Sample, 25 cents.GOLDING & CO., 540 Pearl Street, New York,
and 134 North Tenth Street, Philadelphia

Agents

{ UNITED PRINTING MACHINERY CO.,
337 and 339 Dearborn Street, Chicago

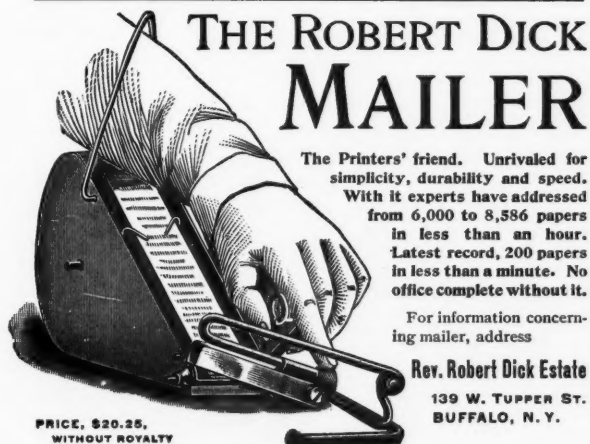
Rapid Work Our Motto

DINSE, PAGE & CO.

Electrotypers
AND
Stereotypers

167 Adams Street, Chicago

TELEPHONE, MAIN 260



THE ROBERT DICK MAILER

The Printers' friend. Unrivalled for
simplicity, durability and speed.
With it experts have addressed
from 6,000 to 8,586 papers
in less than an hour.
Latest record, 200 papers
in less than a minute. No
office complete without it.

For information concern-
ing mailer, address

Rev. Robert Dick Estate

139 W. TUPPER ST.
BUFFALO, N. Y.

PRICE, \$20.25,
WITHOUT ROYALTY

Art Dealers! Book-Shops!

Send for our catalogue of publications,
mailed postpaid.

GOOD PROFITS—No expense
in selling.

Keramic Studio Publishing Company SYRACUSE, NEW YORK

Publishers of

"KERAMIC STUDIO," "OLD CHINA," "THE BOOK OF
ROSES," "STUDIES FOR THE CHINA PAINTER,"
"GRAND FEU CERAMICS," "COLOR BLUE
IN POTTERY AND PORCELAIN,"
ETC.

Agents for

E. A. Barbers' Anglo-American Pottery.

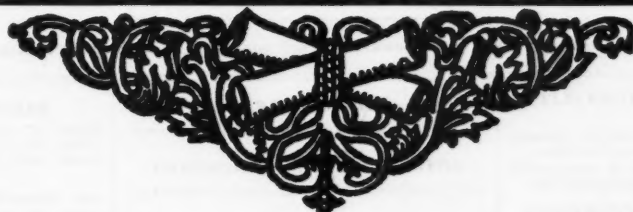
E. A. Barbers' American Glassware.

E. A. Barbers' Marks of American Potters.

E. A. Barbers' Tulip Ware, Etc.

**The American Typefounders Company,
Through its arrangement with the
Sigmund Ullman Company
Is now in a position to supply the best
Of Inks when and where wanted.**

Old Hampden Bond



SOME PEOPLE SEEM TO THINK WE FINISH OUR BONDS IN A MORE EXPENSIVE MANNER THAN IS NECESSARY. BUT WE DON'T. WE BELIEVE THE AMERICAN PEOPLE WANT THE BEST, AND THE LITHOGRAPHERS AND PRINTERS ARE ABLE TO GET THE BEST RESULTS, WHILE THE COMFORT TO THE WRITER IS JUST AS GREAT

MANUFACTURED BY

PARSONS PAPER CO.
HOLYOKE, MASS.

MADE IN WHITE, CREAM, PRIMROSE, BUFF, LAVENDER, PINK, BLUE, AZURE and GOLDEN ROD

SIZES and WEIGHTS

17 x 22—16 & 20 lb.
19 x 24—20 & 24 lb.
17 x 28—20 & 24 lb.
19 x 30—24 & 30 lb.
22 x 34—32 & 40 lb.

Price
20c.
per
pound

FOR SALE BY

Henry Lindenmeyr & Sons	. New York
Conrow Bros.	. New York
Carter, Rice & Co.	. Boston, Mass.
Irwin N. Megargee & Co.	. Philadelphia, Pa.
Chicago Paper Co.	. Chicago, Ill.
Chatfield & Woods Co.	. Cincinnati, Ohio
C. P. Lesh Paper Co.	. Indianapolis, Ind.
Chas. M. Rice Paper Co.	. Portland, Me.
Carpenter Paper Co.	. Omaha, Neb.
St. Louis Paper Co.	. St. Louis, Mo.
O. F. H. Warner & Co.	. Baltimore, Md.
Scarff & O'Connor Co.	. Dallas and Houston, Texas

Be sure and specify Old Hampden Bond

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. Co., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. Co., 329 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send \$1.50 for samples.

ADVERTISING FANS.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' CASEMAKING, EMBOSSEING, STAMPING, EDGE GILDING.

WALCUTT BROS. Co., 139, 141 and 143 Centre st., New York.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Inc., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD Co., Grand Rapids, Mich. Also mounting woods.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo.

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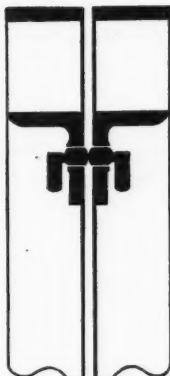
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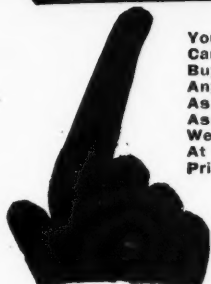
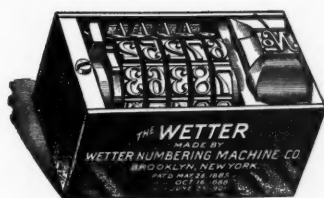
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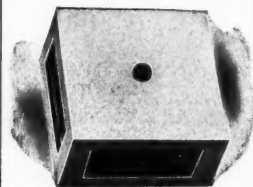
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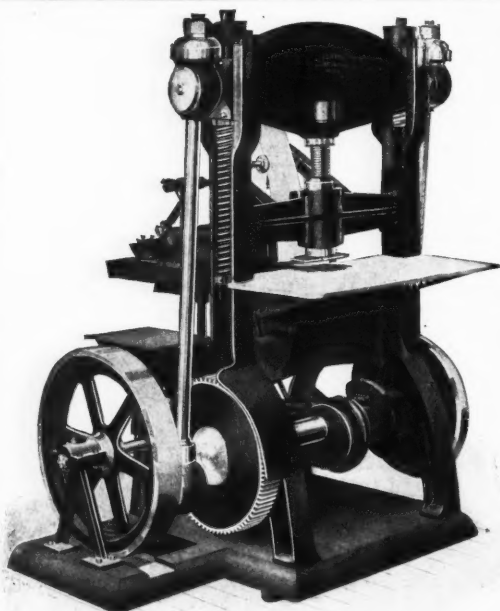
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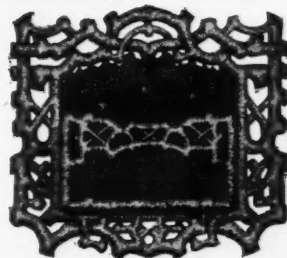
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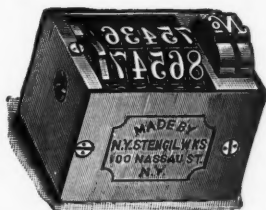
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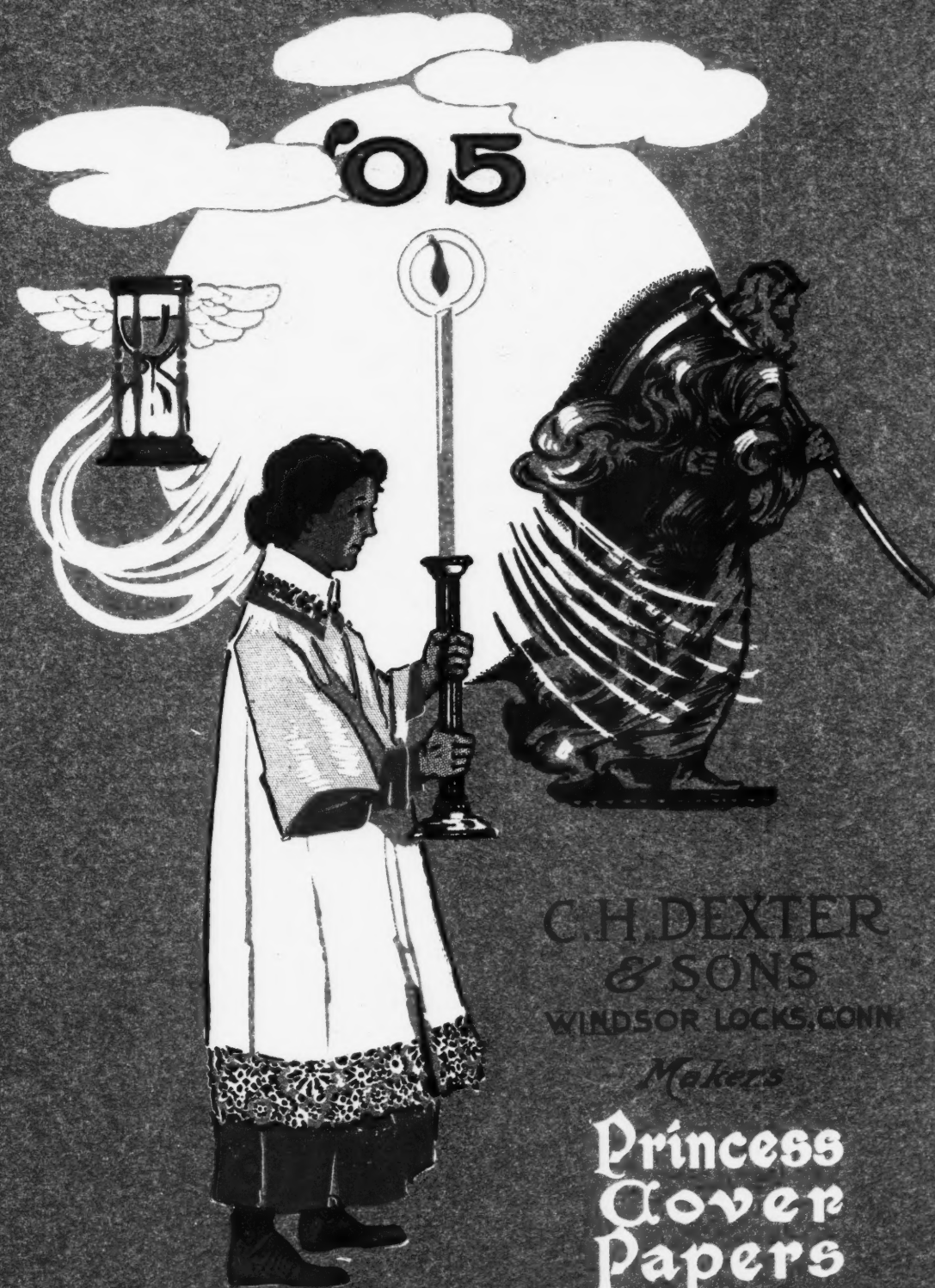
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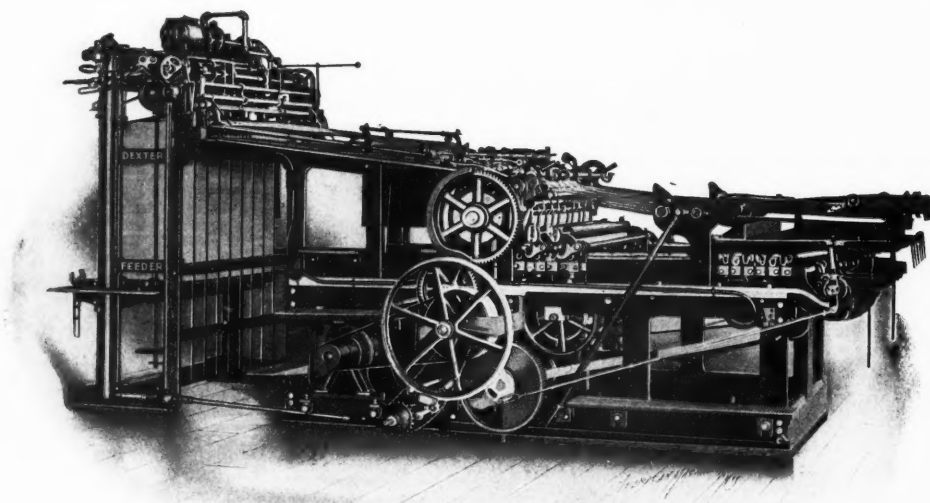
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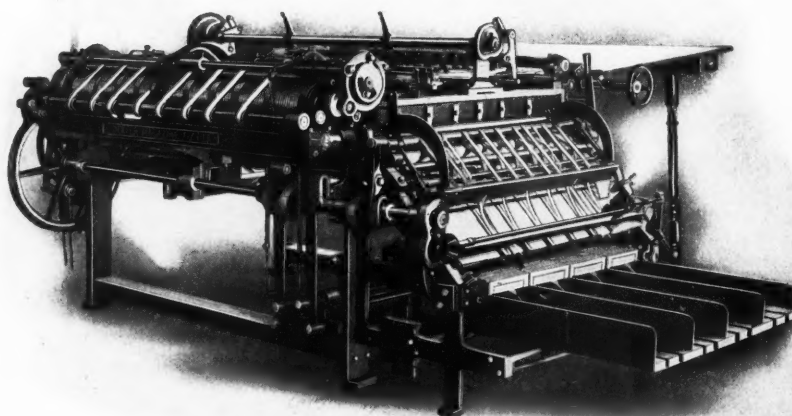
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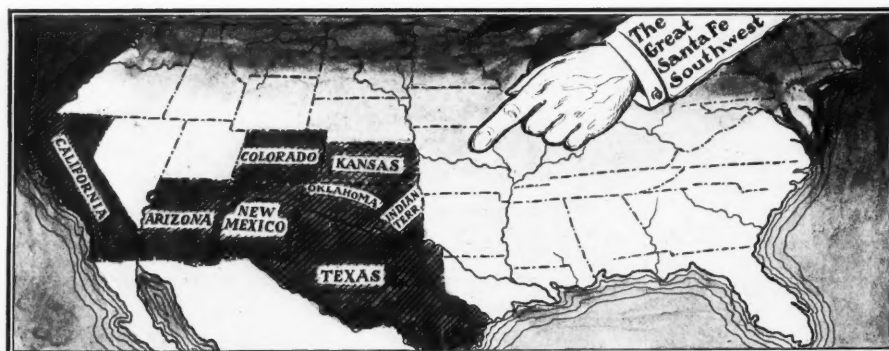
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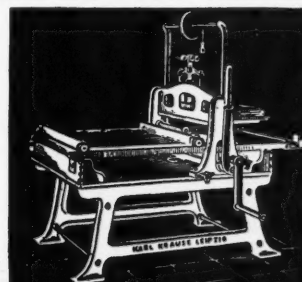
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THE INLAND PRINTER—JANUARY, 1905.

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